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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

Boston, Monday, May 1, 1922 Orchestra of Symphony Players AGIDE JACCHIA, Conductor **No. 1**

W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

MONDAY, MAY 1, 1922

OPENING NIGHT PROGRAMME

1. PROCESSION OF BACCHUS . . . . . Delibes
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. SPANISH DANCE, "Panaderos" . . . . . Glazounov
4. FANTASIA, "Aïda" . . . . . Verdi

5. "HYMN TO THE SUN" from "Iris" . . . . . Mascagni
6. DANZA DELLE ONDINE ("Dance of the Waves") from "Loreley" . . Catalani
7. HINDU SONG . . . . . Rimsky-Korsakov
8. OVERTURE to "Tannhäuser . . . . . Wagner

9. *SELECTION, "La Boutique Fantasque" . . . . . Rossini-Respighi
10. WALTZ, "Roses from the South" . . . . . Strauss
11. MARCHE SLAVE . . . . . Tchaikovsky

* Ottorino Respighi, the living Italian composer of both symphonic and stage music, has orchestrated for ballet performance on different occasions the scores of other composers, from his own countrymen of former times, Cimarosa and Rossini, to Chopin and the later Russians. "La Boutique Fantasque" is a ballet consisting of numbers collected and orchestrated from the piano pieces of Beethoven's Italian contemporary. The ballet was produced by Diaghilev's company in London on June 5, 1919. The dances to be played at the Pops include Cossack Dance, Mazurka, Tarantelle, Can Can, and Galop.

WELLESLEY COLLEGE NIGHT . . . . . **Tuesday, May 2**
RUSSIAN PROGRAMME . . . . . **Thursday, May 4**

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TUESDAY, MAY 2, 1922

WELLESLEY COLLEGE NIGHT PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. FROM THE "PETITE SUITE" . . . . . Debussy
   a. En Bateau *b.* Cortège
3. ORGAN SOLO, Salutation . . . . . Macdougall
   (Professor H. C. Macdougall)
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. OVERTURE to "Sakuntala". . . . . Goldmark
6. * SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Ouverture Miniature *b.* Danse de la Fée Dragée *c.* Danse Chinoise
7. HUNGARIAN RHAPSODY No. 2 . . . . . Liszt
8. WELLESLEY COLLEGE GLEE CLUB
   a. "Like shadows o'er the grass" . Katherine Davis *c.* "Petit soldat," Sextette
   b. Problems *d.* Wellesley Medley

---

9. DANCE OF THE HOURS, from "La Gioconda" . . . . . Ponchielli
10. KAMMENOI OSTROW . . . . . Rubinstein
11. INVITATION TO THE DANCE . . . . . Weber-Berlioz

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* Gifts are presented to the children at a certain Christmas-tree party, according to this ballet, and little Marie receives an ordinary nutcracker, which she loves, and fondles when broken by the boys. At midnight she steals downstairs to look at it. Suddenly—the playthings all become alive. An army of mice, led by their king, attack them and threaten to annihilate the honey-cake soldiers. But the tin soldiers, bravely commanded by the nutcracker, rush to their aid. At the moment when the mice seem to be victorious, Marie throws her shoe at the king. He dies and the mice are defeated. The nutcracker is transformed into a handsome prince, who thanks his rescuer and takes her flying over a wintry forest to his magic kingdom of sweetmeats and lollypops.

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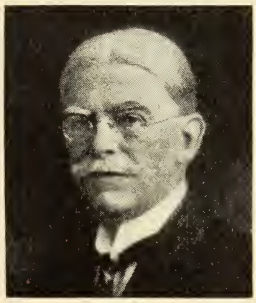

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O FOR A BREATH O' THE MOORLANDS . .60
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LASSIE WITH THE LIPS SO ROSY 60
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WEDNESDAY, MAY 3, 1922

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "1001 Nights" . . . . . Strauss
4. FANTASIA, "The Juggler of Notre Dame" . . . . . Massenet

---

5. FINALE, Fourth Symphony . . . . . Tchaikovsky
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. GYPSY DANCE from "Carmen" . . . . . Bizet
8. *PRELUDE to "Die Meistersinger" . . . . . Wagner

---

9. FANTASIA, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
10. WALTZ, "La Barcarole" . . . . . Waldteufel
11. HUNGARIAN DANCE No. 5 in G minor . . . . . Brahms

* Its sequence of themes makes the Prelude almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

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THURSDAY, MAY 4, 1922

RUSSIAN PROGRAMME

1. ROYAL TAMBOUR ET VIVANDIÈRE from "Bal Costumé" . . . Rubinstein
2. PRELUDE . . . . . Rachmaninov
3. SPANISH DANCE, "Panaderos" . . . . . Glazounov
4. FANTASIA, "Eugen Onegin" . . . . . Tchaikovsky

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. REVERIE . . . . . Scriabin
7. *HOPAK from "The Fair of Sorotchinsk" . . . . . Moussorgsky
8. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tchaikovsky

---

9. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin
10. FOLK SONGS . . . . . Arranged by Agide Jacchia
    a. Volga Bargemen's Song *b.* Dubinushka
11. MARCHE SLAVE . . . . . Tchaikovsky

* Five Russian composers once vowed that they would never ape the West in their music—that they would write Russian music or none at all. Their names were Balakirev, Cui, Borodin, Moussorgsky, and Rimsky-Korsakov. They were called "The Invincible Band," and such composers as Tchaikovsky, Rachmaninov, Rubinstein, and Glazounov were regarded as of the opposite camp. Of the "Five," Moussorgsky was pitied rather than admired by the others. This "original" practiced the creed so absolutely, shunning all Western teachings of technique, that his music, based simply on folk-song, seemed merely crude. He started in the army as a musical amateur, and ended in drink, poverty and dissolution. But his opera "Boris Godunov" and his wonderfully dramatic songs now place him, in the opinion of many, above all the others.

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FRIDAY, MAY 5, 1922

PROGRAMME

1. MARCH, "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Les Sirènes" . . . . . Waldteufel
4. FANTASIA, "L'Oracolo" (with organ) . . . . . Leoni

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. "EILI-EILI" (with organ) . . . . . Arranged by Agide Jacchia
   (Trumpet solo, GEORGES MAGER)
7. MARCHE MINIATURE . . . . . Tchaikovsky
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. *INTRODUCTION to "Othello" (The Tempest) . . . . . Verdi
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. SLAVONIC DANCE No. 1 . . . . . Dvořák

* Although Verdi composed twenty-six operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. The reason was that this leader of Italian grand opera had come under the spell of Richard Wagner and his revolutionary "music dramas." Verdi consequently abandoned the formal, undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This, one of the most famous "storms" in music, opens the opera and immediately creates the atmosphere of the second act from Shakespeare's tragedy.

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SATURDAY, MAY 6, 1922

PROGRAMME

1. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
2. *OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "La Bohème" . . . . . Puccini

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PRELUDE to "Lohengrin" . . . . . Wagner
7. NORWEGIAN DANCE. . . . . Grieg
8. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

---

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

* Weber wrote this fairy opera for England and in English, which necessitated learning the language. When it was first performed in London, in 1826, it was received with a tremendous furore, the Overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised and Weber stood trembling and exhausted before the frenzied crowd. It was the first time such a demonstration had taken place in England." This his last important work was written under the stress of failing health which preceded his death. Indeed, Weber never saw his native land again.

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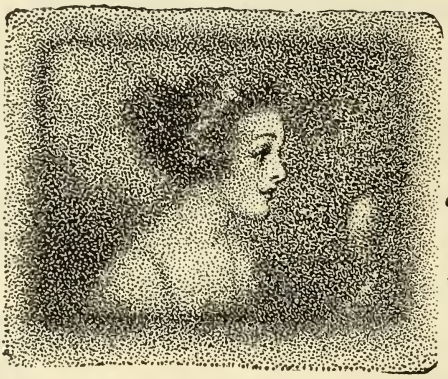

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MONDAY, MAY 8, 1922

THIRD ANNUAL CHAMBER OF COMMERCE NIGHT

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov Ivanov
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA "Faust" . . . . . Gounod

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. WHISPERING OF THE FLOWERS . . . . . Blon
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. INTRODUCTION to Act 3, "Lohengrin" . . . . . Wagner

No institution is more thoroughly Bostonian than the "Pops." They date back to the summer of 1885, when the Boston Symphony Orchestra was four years old. This post-winter series of concerts in lighter vein, to the accompaniment of "Wines and Beers" was modelled on the then popular "Promenade Concerts" of Europe, and likewise named after them. They soon came to be called "Pops" in the vernacular, whether on account of their popularity or of their popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

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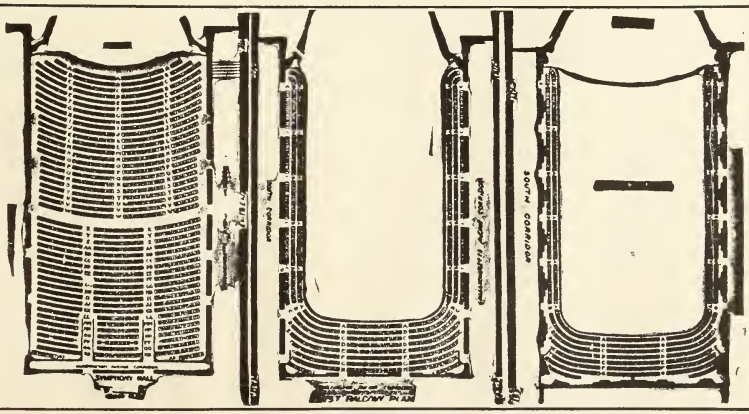

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WEDNESDAY, MAY 3, 1922

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "1001 Nights" . . . . . Strauss
4. FANTASIA, "The Juggler of Notre Dame" . . . . . Massenet

---

5. FINALE, Fourth Symphony . . . . . Tchaikovsky
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. GYPSY DANCE from "Carmen" . . . . . Bizet
8. *PRELUDE to "Die Meistersinger" . . . . . Wagner

---

9. FANTASIA, "Cavalleria Rusticana" (with organ) . . . . . Mascagni
10. WALTZ, "La Barcarole" . . . . . Waldteufel
11. HUNGARIAN DANCE No. 5 in G minor . . . . . Brahms

The National Shawmut Bank Club have taken a section of the floor for this concert

* Its sequence of themes makes the Prelude almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

RUSSIAN PROGRAMME . . . . . **Thursday, May 4**
BOSTON CHAMBER OF COMMERCE NIGHT . . . . . **Monday, May 8**
OPERATIC PROGRAMME . . . . . **Tuesday, May 9**

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THURSDAY, MAY 4, 1922

RUSSIAN PROGRAMME

1. ROYAL TAMBOUR ET VIVANDIÈRE from "Bal Costumé" . . . Rubinstein
2. PRELUDE . . . . . Rachmaninov
3. SPANISH DANCE, "Panaderos" . . . . . Glazounov
4. FANTASIA, "Eugen Onegin" . . . . . Tchaikovsky

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. REVERIE . . . . . Scriabin
7. *HOPAK from "The Fair of Sorotchinsk" . . . . . Moussorgsky
8. OUVERTURE SOLENNELLE, "1812" (with organ) . . . . . Tchaikovsky

---

9. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin
10. FOLK SONGS . . . . . Arranged by Agide Jacchia
    a. Volga Bargemen's Song *b.* Dubinushka
11. MARCHE SLAVE . . . . . Tchaikovsky

* Five Russian composers once vowed that they would never ape the West in their music—that they would write Russian music or none at all. Their names were Balakirev, Cui, Borodin, Moussorgsky, and Rimsky-Korsakov. They were called "The Invincible Band," and such composers as Tchaikovsky, Rachmaninov, Rubinstein, and Glazounov were regarded as of the opposite camp. Of the "Five," Moussorgsky was pitied rather than admired by the others. This "original" practiced the creed so absolutely, shunning all Western teachings of technique, that his music, based simply on folk-song, seemed merely crude. He started in the army as a musical amateur, and ended in drink, poverty and dissolution. But his opera "Boris Godunov" and his wonderfully dramatic songs now place him, in the opinion of many, above all the others.

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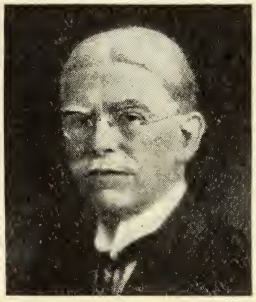

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O FOR A BREATH O' THE MOORLANDS . .60
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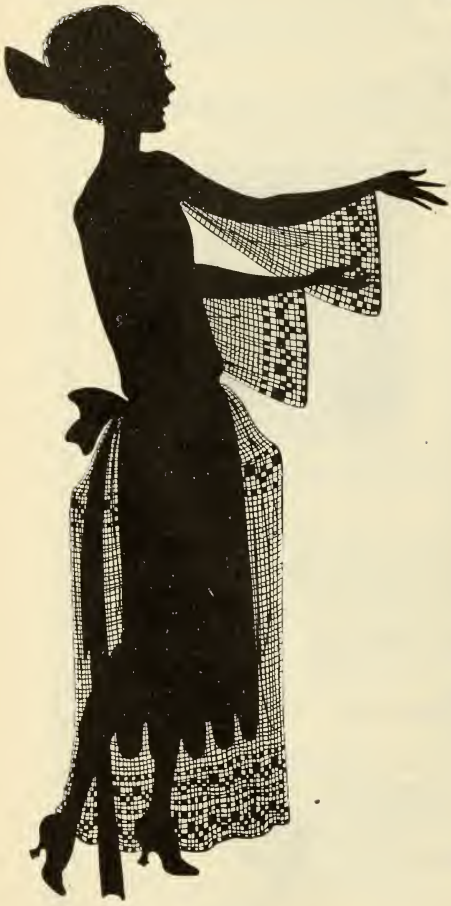

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Welcome, Pops, we are glad you have come back to us; glad to hear the brilliant music; glad to see the familiar faces; glad to feel that many are again poring over the program pages to see the good things that are in store for them. Jays Little Shop has many of these good things, and so—we hope that you have come back to us in more than one way.

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FRIDAY, MAY 5, 1922

PROGRAMME

1. MARCH, "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Les Sirènes" . . . . . Waldteufel
4. FANTASIA, "L'Oracolo" (with organ) . . . . . Leoni

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. "EILI-EILI" (with organ) . . . . . Arranged by Agide Jacchia
   (Trumpet solo, GEORGES MAGER)
7. MARCHE MINIATURE . . . . . Tchaikovsky
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. *INTRODUCTION to "Othello" (The Tempest) . . . . . Verdi
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. SLAVONIC DANCE No. 1 . . . . . Dvořák

* Although Verdi composed twenty-six operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. The reason was that this leader of Italian grand opera had come under the spell of Richard Wagner and his revolutionary "music dramas." Verdi consequently abandoned the formal, undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This, one of the most famous "storms" in music, opens the opera and immediately creates the atmosphere of the second act from Shakespeare's tragedy.

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SATURDAY, MAY 6, 1922

PROGRAMME

1. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
2. *OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "La Bohème" . . . . . Puccini

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PRELUDE to "Lohengrin" . . . . . Wagner
7. NORWEGIAN DANCE. . . . . Grieg
8. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

---

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

* Weber wrote this fairy opera for England and in English, which necessitated learning the language. When it was first performed in London, in 1826, it was received with a tremendous furore, the Overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised and Weber stood trembling and exhausted before the frenzied crowd. It was the first time such a demonstration had taken place in England." This his last important work was written under the stress of failing health which preceded his death. Indeed, Weber never saw his native land again.

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White Rock	¼ bot.	20
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MONDAY, MAY 8, 1922

BOSTON CHAMBER OF COMMERCE NIGHT

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA "Faust" . . . . . Gounod

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5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. WHISPERING OF THE FLOWERS . . . . . Blon
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

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10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. INTRODUCTION to Act 3, "Lohengrin" . . . . . Wagner

No institution is more thoroughly Bostonian than the "Pops." They date back to the summer of 1885, when the Boston Symphony Orchestra was four years old. This post-winter series of concerts in lighter vein, to the accompaniment of "Wines and Beers" was modelled on the then popular "Promenade Concerts" of Europe, and likewise named after them. They soon came to be called "Pops" in the vernacular, whether on account of their popularity or of their popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

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TUESDAY, MAY 9, 1922

OPERATIC PROGRAMME

1. Polonaise from EUGEN ONEGIN . . . . . Tchaikovsky
2. *Overture to WILLIAM TELL. . . . . Rossini
3. Meditation from THAIS . . . . . Massenet
4. Fantasia, RIGOLETTO . . . . . Verdi

---

5. Dream Music from HÄNSEL AND GRETEL . . . . . Humperdinck
6. Intermezzo, L'AMICO FRITZ . . . . . Mascagni
7. Air, "Depuis le Jour" from LOUISE . . . . . Charpentier
8. Excerpts from CARMEN . . . . . Bizet
   a. Gypsy Dance *b.* Toreador's Song

---

9. Fantasia, MADAM BUTTERFLY . . . . . Puccini
10. Barcarolle, THE TALES OF HOFFMAN . . . . . Offenbach
11. Ride of the Valkyries from THE VALKYRIE . . . . . Wagner

*Of all the celebrated composers, none was so lazy or so fat as Rossini; few were so honored and decorated in their time, so prosperous or so witty in music and conversation alike. One of Rossini's numerous surprising acts was to forswear writing opera from the time of "William Tell" until his death—a span of forty years. It is impossible to say whether the cause was laziness or disillusionment. At any rate, he bought a magnificent Villa in Paris with his wealth, and received the Nobility each Sunday morning in his dressing gown.

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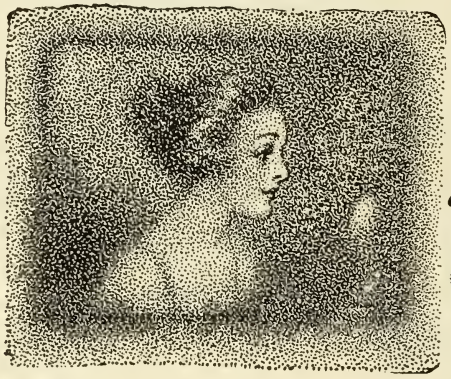

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

WEDNESDAY, MAY 10, 1922

THE DURANT, Inc., NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE, "Raymond" . . . . . Thomas
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Aida" . . . . . Verdi

---

5. *FINLANDIA . . . . . Sibelius
6. VIOLIN SOLO
   (Mr. Jacques Hoffmann)
7. PROCESSION TO THE CATHEDRAL, Act II, "Lohengrin" . . . Wagner
8. FINALE, Fourth Symphony . . . . . Tchaikovsky

---

9. HYMN TO THE SUN from "Iris" . . . . . Mascagni
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. MARCH, "Queen of Sheba" . . . . . Gounod

*The status of this Symphonic Poem in revolutionary Finland at present is doubtful. When it was composed in 1894, the Finnish people were strongly asserting their independence, and "Finlandia" became such a storm centre of national feeling that the Russian Imperial Government forbade its performance. Jean Sibelius has emphatically asserted that the themes are not borrowed from folk melodies, but are entirely his own.

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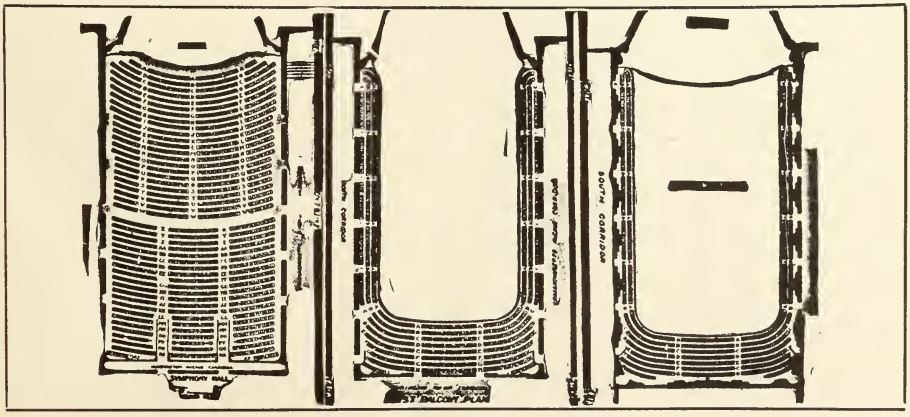

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FRIDAY, MAY 5, 1922
PROGRAMME

1. MARCH, "The Queen of Sheba" . . . . . Gounod
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "Les Sirènes" . . . . . Waldteufel
4. FANTASIA, "L'Oracolo" (with organ) . . . . . Leoni

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. "EILI-EILI" (with organ) . . . . . Arranged by Agide Jacchia
   (Trumpet solo, GEORGES MAGER)
7. MARCHE MINIATURE . . . . . Tchaikovsky
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. *INTRODUCTION to "Othello" (The Tempest) . . . . . Verdi
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. SLAVONIC DANCE No. 1 . . . . . Dvořák

The Orpheus Club has taken a section of the floor for this concert

* Although Verdi composed twenty-six operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. The reason was that this leader of Italian grand opera had come under the spell of Richard Wagner and his revolutionary "music dramas." Verdi consequently abandoned the formal, undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This, one of the most famous "storms" in music, opens the opera and immediately creates the atmosphere of the second act from Shakespeare's tragedy.

BOSTON CHAMBER OF COMMERCE NIGHT . . . . . **Monday, May 8**
OPERATIC PROGRAMME . . . . . **Tuesday, May 9**
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SATURDAY, MAY 6, 1922

PROGRAMME

1. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
2. *OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "La Bohème" . . . . . Puccini

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PRELUDE to "Lohengrin" . . . . . Wagner
7. NORWEGIAN DANCE . . . . . Grieg
8. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

---

9. OVERTURE, "Light Cavalry" . . . . . Suppé
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

* Weber wrote this fairy opera for England and in English, which necessitated learning the language. When it was first performed in London, in 1826, it was received with a tremendous furore, the Overture and many airs being encored. "When the final curtain fell," wrote his son and biographer, "the name 'Weber' was shouted incessantly until the curtain was again raised and Weber stood trembling and exhausted before the frenzied crowd. It was the first time such a demonstration had taken place in England." This his last important work was written under the stress of failing health which preceded his death. Indeed, Weber never saw his native land again.

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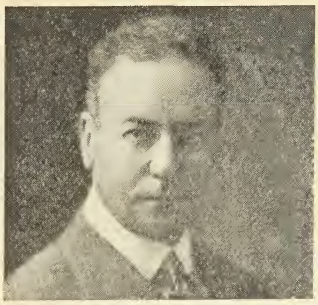

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MONDAY, MAY 8, 1922

BOSTON CHAMBER OF COMMERCE NIGHT

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA "Faust" . . . . . Gounod

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. AVE MARIA . . . . . Schubert
   (Solo violin, harp, organ and strings)
7. WHISPERING OF THE FLOWERS . . . . . Blon
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. INTRODUCTION to Act 3, "Lohengrin" . . . . . Wagner

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TUESDAY, MAY 9, 1922

OPERATIC PROGRAMME

1. POLONAISE from EUGEN ONEGIN . . . . . Tchaikovsky
2. *OVERTURE to WILLIAM TELL. . . . . Rossini
3. MEDITATION from THAIS . . . . . Massenet
4. FANTASIA, RIGOLETTO . . . . . Verdi

---

5. DREAM MUSIC from HÄNSEL AND GRETEL . . . . . Humperdinck
6. INTERMEZZO, L'AMICO FRITZ . . . . . Mascagni
7. AIR, "DEPUIS LE JOUR" from LOUISE . . . . . Charpentier
8. EXCERPTS from CARMEN . . . . . Bizet
   a. Gypsy Dance *b.* Toreador's Song

---

9. FANTASIA, MADAM BUTTERFLY . . . . . Puccini
10. BARCAROLLE, THE TALES OF HOFFMAN . . . . . Offenbach
11. RIDE OF THE VALKYRIES from THE VALKYRIE . . . . . Wagner

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WEDNESDAY, MAY 10, 1922

THE DURANT, Inc., NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE, "Raymond" . . . . . Thomas
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Aida" . . . . . Verdi

---

5. *FINLANDIA . . . . . Sibelius
6. VIOLIN SOLO
   (Mr. Jacques Hoffmann)
7. PROCESSION TO THE CATHEDRAL, Act II, "Lohengrin" . . . Wagner
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---

9. HYMN TO THE SUN from "Iris" . . . . . Mascagni
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. MARCH, "Queen of Sheba" . . . . . Gounod

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SUMMER SESSION

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THURSDAY, MAY 11, 1922

PROGRAMME

1. MARCH from "Tannhäuser" . . . . . Wagner
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
   c. Cortège de Bacchus
6. ROMANCE DES FLEURS . . . . . Helen Willard Howard
7. ENFANTILLAGE,—(Children at Play) . . . . . van Westerhout
   (Arranged for Orchestra by AGIDE JACCHIA)
8. *OVERTURE SOLENNELLE, 1812 . . . . . Tchaikovsky

---

9. FANTASIA, "The Tales of Hoffman" . . . . . Offenbach
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. STARS AND STRIPES FOREVER . . . . . Sousa

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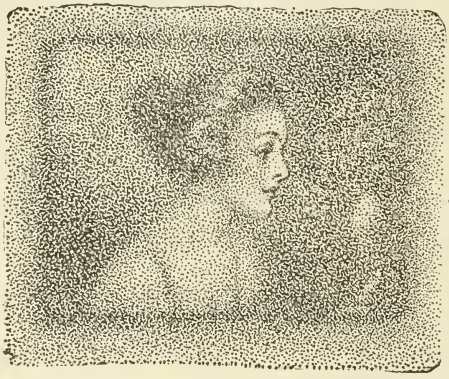

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FRIDAY, MAY 12, 1922

AMHERST COLLEGE NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
   (The Last Day of the Terror)
3. { *a.* CHEER FOR OLD AMHERST . . . . . J. N. Pierce '02
   { *b.* AMHERST, ALMA MATER . . . . . J. S. Hamilton '06
4. CAMPUS DREAMS . . . . . E. N. Blake '97

LORD JEFFERY AMHERST (J. S. Hamilton '06)

5. BACCHANALE (Act I, Venusberg), "Tannhäuser" . . . . . Wagner
6. THIRD MOVEMENT, "Scheherazade"
   The Prince and the Princess . . . . . Rimsky-Korsakoff
7. HUNGARIAN MARCH . . . . . Berlioz
8. { *a.* PAIGE'S HORSE . . . . . F. J. E. Woodbridge '89
   { *b.* TO THE FAIREST COLLEGE . . . . . D. C. Bartlett '03
   (Organist — Carl E. Lamson, '99)

9. SELECTION, "The Chocolate Soldier" . . . . . Strauss
10. AVE MARIA . . . . . Bach-Gounod
    (Solo violin, harp, organ and strings)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

* The piece opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. A trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro——" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last the "terror" is ended.

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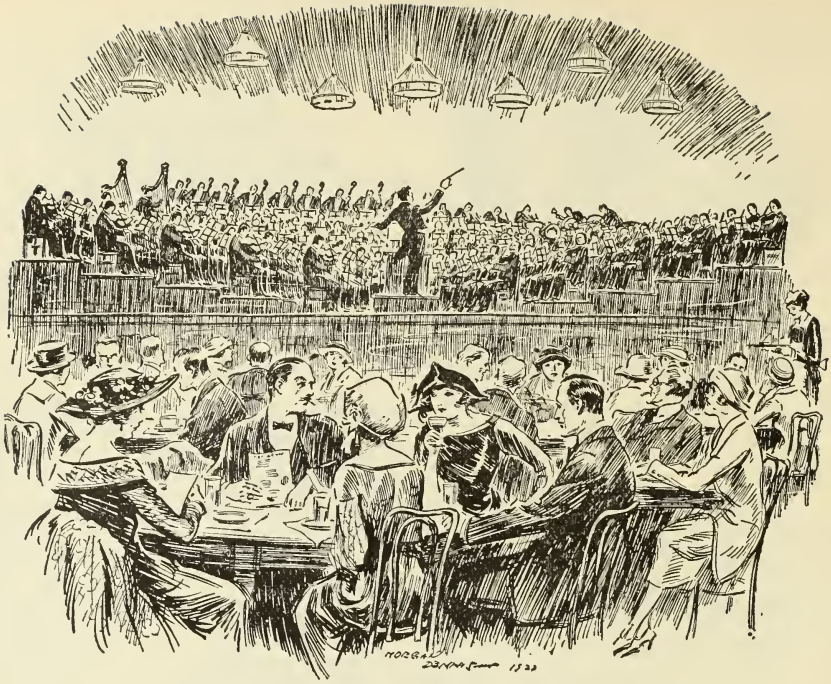

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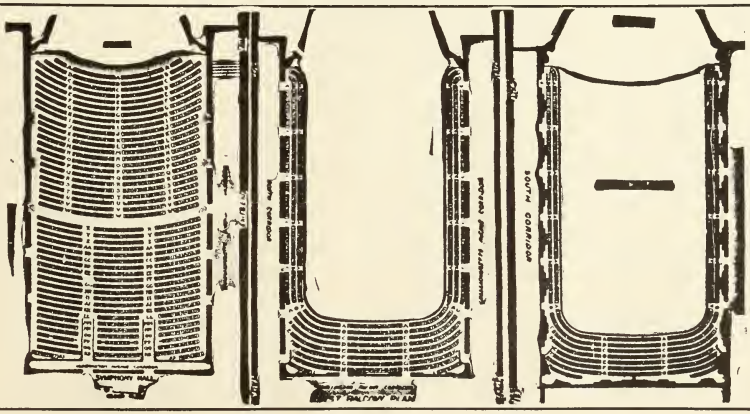

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MONDAY, MAY 8, 1922

BOSTON CHAMBER OF COMMERCE NIGHT

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA "Faust" . . . . . Gounod

---

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. AVE MARIA . . . . . Schubert
   (Solo violin, harp, organ and strings)
7. WHISPERING OF THE FLOWERS . . . . . Blon
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. INTRODUCTION to Act 3, "Lohengrin" . . . . . Wagner

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OPERATIC PROGRAMME . . . . . **Tuesday, May 9**
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TUESDAY, MAY 9, 1922

OPERATIC PROGRAMME

1. Polonaise from EUGEN ONEGIN . . . . . Tchaikovsky
2. *Overture to WILLIAM TELL. . . . . Rossini
3. Meditation from THAIS . . . . . Massenet
4. Fantasia, RIGOLETTO . . . . . Verdi

---

5. Dream Music from HÄNSEL AND GRETEL . . . . . Humperdinck
6. Intermezzo, L'AMICO FRITZ . . . . . Mascagni
7. Air, "Depuis le Jour" from LOUISE . . . . . Charpentier
8. Excerpts from CARMEN . . . . . Bizet
   a. Gypsy Dance *b.* Toreador's Song

---

9. Fantasia, MADAM BUTTERFLY . . . . . Puccini
10. Barcarole, THE TALES OF HOFFMAN . . . . . Offenbach
11. Ride of the Valkyries from THE VALKYRIE . . . . . Wagner

*Of all the celebrated composers, none was so lazy or so fat as Rossini; few were so honored and decorated in their time, so prosperous or so witty in music and conversation alike. One of Rossini's numerous surprising acts was to forswear writing opera from the time of "William Tell" until his death—a span of forty years. It is impossible to say whether the cause was laziness or disillusionment. At any rate, he bought a magnificent Villa in Paris with his wealth, and received the Nobility each Sunday morning in his dressing gown.

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

FRIDAY, MAY 12, 1922

AMHERST COLLEGE NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
   (The Last Day of the Terror)
3. { *a.* CHEER FOR OLD AMHERST . . . . . J. N. Pierce '02
   { *b.* AMHERST, ALMA MATER . . . . . J. S. Hamilton '06
4. CAMPUS DREAMS . . . . . E. N. Blake '97

LORD JEFFREY AMHERST (J. S. Hamilton '06)

5. BACCHANALE (Act I, Venusberg), "Tannhäuser" . . . . . Wagner
6. THIRD MOVEMENT, "Scheherazade"
   The Prince and the Princess . . . . Rimsky-Korsakoff
7. HUNGARIAN MARCH . . . . . Berlioz
8. { *a.* PAIGE'S HORSE . . . . . F. J. E. Woodbridge '89
   { *b.* TO THE FAIREST COLLEGE . . . . . D. C. Bartlett '03
   (Organist — CARL E. LAMSON, '99)

9. SELECTION, "The Chocolate Soldier" . . . . . Strauss
10. AVE MARIA . . . . . Bach-Gounod
    (Solo violin, harp, organ and strings)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

* The piece opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. A trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro——" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last the "terror" is ended.

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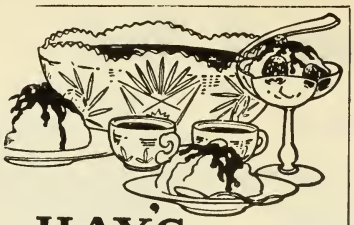

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SATURDAY, MAY 13, 1922

PROGRAMME

1. TRIUMPHAL MARCH from "Aida" . . . . . Verdi
2. OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Slavic Theme and Variations
   b. Valse *c.* Czardas
6. CAPRICCIO . . . . . D. Scarlatti, 1685–1757
7. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—GEORGES MAGER)
8. *RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "Sally" . . . . . Kern
10. LARGO . . . . . Handel
    (Solo violin, harp, organ and strings)
11. HUNGARIAN MARCH . . . . . Berlioz

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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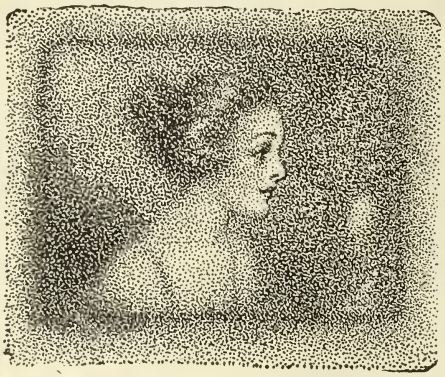

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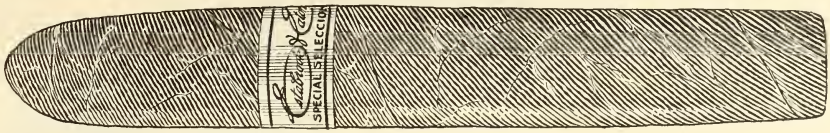

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MONDAY, MAY 15, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Il Guarany" . . . . . Gomez
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. LYRIC SUITE . . . . . Grieg
   a. Shepherd's Boy. *b.* March of the Dwarfs
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
7. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *INTRODUCTION to "Othello" (The Tempest) . . . . . Verdi
10. HINDU SONG . . . . . Rimsky-Korsakov
11. MARCHE SLAVE . . . . . Tchaikovsky

* Although Verdi composed twenty-six operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. The reason was that this leader of Italian grand opera had come under the spell of Richard Wagner and his revolutionary "music dramas." Verdi consequently abandoned the formal, undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This, one of the most famous "storms" in music, opens the opera and immediately creates the atmosphere of the second act from Shakespeare's tragedy.

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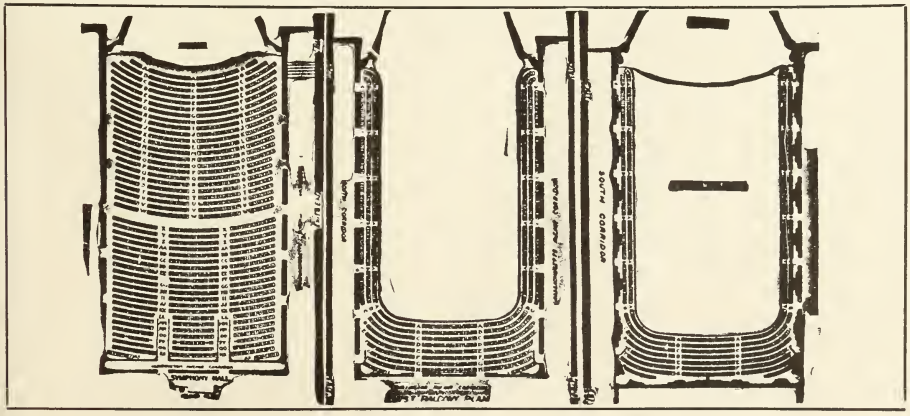

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THURSDAY, MAY 11, 1922

MAINE NIGHT

(Auspices Massachusetts Maine Daughters)

PROGRAMME

1. MARCH from "Tannhäuser" . . . . . Wagner
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Pizzicato
   c. Cortège de Bacchus
6. ROMANCE DES FLEURS . . . . . Helen Willard Howard
7. ENFANTILLAGE,—(Children at Play) . . . . . van Westerhout
   (Arranged for Orchestra by AGIDE JACCHIA)
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. FANTASIA, "The Tales of Hoffman" . . . . . Offenbach
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. STARS AND STRIPES FOREVER . . . . . Sousa

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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FRIDAY, MAY 12, 1922
AMHERST COLLEGE NIGHT
PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
   (The Last Day of the Terror)
3. { *a.* CHEER FOR OLD AMHERST . . . . . J. N. Pierce '02
   { *b.* AMHERST, ALMA MATER . . . . . J. S. Hamilton '06
4. CAMPUS DREAMS . . . . . E. N. Blake '97

LORD JEFFREY AMHERST (J. S. Hamilton '06)

5. BACCHANALE (Act I, Venusberg), "Tannhäuser" . . . . . Wagner
6. THIRD MOVEMENT, "Scheherazade"
   The Prince and the Princess . . . . Rimsky-Korsakoff
7. HUNGARIAN MARCH . . . . . Berlioz
8. { *a.* PAIGE'S HORSE . . . . . F. J. E. Woodbridge '89
   { *b.* TO THE FAIREST COLLEGE . . . . . D. C. Bartlett '03
   (Song Leader—WILLIAM F. MERRILL, '99) (Organist—CARL E. LAMSON, '99)

9. SELECTION, "The Chocolate Soldier" . . . . . Straus
10. AVE MARIA . . . . . Bach-Gounod
    (Solo violin, harp, organ and strings)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

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* The piece opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. A trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro——" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last the "terror" is ended.

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SATURDAY, MAY 13, 1922

PROGRAMME

1. TRIUMPHAL MARCH from "Aida" . . . . . Verdi
2. OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Slavic Theme and Variations
   b. Valse *c.* Czardas
6. CAPRICCIO . . . . . D. Scarlatti, 1685–1757
7. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—Georges Mager)
8. *RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "Sally" . . . . . Kern
10. LARGO . . . . . Handel
    (Solo violin, harp, organ and strings)
11. HUNGARIAN MARCH . . . . . Berlioz

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

MONDAY, MAY 15, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Il Guarany" . . . . . Gomez
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. LYRIC SUITE . . . . . Grieg
   a. Shepherd's Boy. *b.* March of the Dwarfs
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
7. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *INTRODUCTION to "Othello" (The Tempest) . . . . . Verdi
10. HINDU SONG . . . . . Rimsky-Korsakov
11. MARCHE SLAVE . . . . . Tchaikovsky

* Although Verdi composed twenty-six operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. The reason was that this leader of Italian grand opera had come under the spell of Richard Wagner and his revolutionary "music dramas." Verdi consequently abandoned the formal, undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This, one of the most famous "storms" in music, opens the opera and immediately creates the atmosphere of the second act from Shakespeare's tragedy.

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TUESDAY, MAY 16, 1922

RADCLIFFE COLLEGE NIGHT

PROGRAMME

1. PROCESSION OF BACCHUS . . . . . Delibes
2. OVERTURE to "Oberon" . . . . . Weber
3. FANTASIA, "La Bohême" . . . . . Puccini
4. CHORAL PIECES by RADCLIFFE CLUB CHORUS and RADCLIFFE CHORAL SOCIETY
   (Conductor, DR. ARCHIBALD T. DAVISON)
   a. Chorus of the Polovtsian Maidens, "Prince Igor" . . . . . Borodin
   b. "Eastern Song" . . . . . Mabel W. Daniels

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. SOPRANO SOLO—"Ritorna Vincitor," Act I, "Aida" . . . . . Verdi
   (LAURA LITTLEFIELD)
7. *FINLANDIA . . . . . Sibelius
8. COLLEGE SONGS:
   a. Annex Song . . . . . Erdine Tredennick
   b. Cherry Ribbon . . . . . Mildred Clarke
   c. R-A-D-C-L-I-F-F-E . . . . . Alice Hunnewell

---

9. SELECTION, "Good Morning, Dearie" . . . . . Kern
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. RIDE OF THE VALKYRIES . . . . . Wagner
    "RADCLIFFE NOW WE RISE TO GREET THEE" . . . Emily S. Coolidge

*The status of this Symphonic Poem in revolutionary Finland at present is doubtful. When it was composed in 1894, the Finnish people were strongly asserting their independence, and "Finlandia" became such a storm centre of national feeling that the Russian Imperial Government forbade its performance. Jean Sibelius has emphatically asserted that the themes are not borrowed from folk melodies, but are entirely his own.

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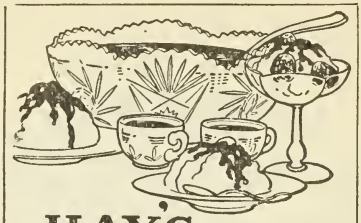

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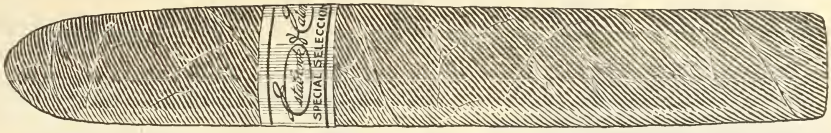

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WEDNESDAY, MAY 17, 1922

WAGNER PROGRAMME

1. SLAVONIC DANCE No. 1 . . . . . Dvořák
2. OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. LIEBESFREUD . . . . . Kreisler
4. EXCERPTS from "Die Meistersinger," Act III . . . . . Wagner
   (Introduction. Dance of the Apprentices. Homage to Hans Sachs)

---

5. *SONG OF THE RHINE DAUGHTERS from "Dusk of the Gods"
6. PROCESSION TO THE CATHEDRAL, Act II, "Lohengrin"
7. LOVE DEATH from "Tristan and Isolde"
8. OVERTURE to "Tannhäuser"

} Richard Wagner 1813–1883

---

9. SUITE, "Nutcracker" . . . . . Tchaikovsky
   1. Ouverture Miniature. 2. Danse Chinoise. 3. Trépak
10. WALTZES from "Der Rosenkavalier" . . . . . R. Strauss
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs." and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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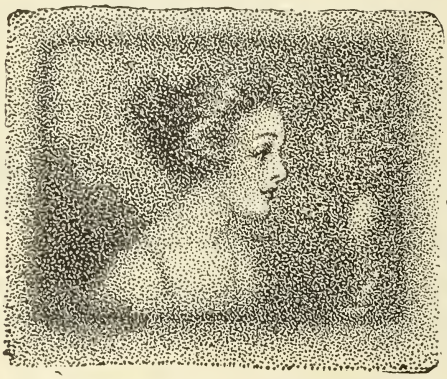

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THURSDAY, MAY 18, 1922
BOSTON CITY CLUB NIGHT
PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. AVE MARIA . . . . . Schubert–Wilhelmj
   (Solo violin, harp, organ and strings)
7. PRELUDE to Act III, "Lohengrin" . . . . . Wagner
8. BOSTON CITY CLUB GLEE CLUB
   FRANK H. LUKER, Director
   a. Give a Rouse . . . . . Bantock
   b. In Picardie . . . . . Osgood
   c. The Lost Chord (Organ, ALBERT W. SNOW) . . . . . Sullivan

---

9. *RHAPSODY, "España" . . . . . Chabrier
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

*Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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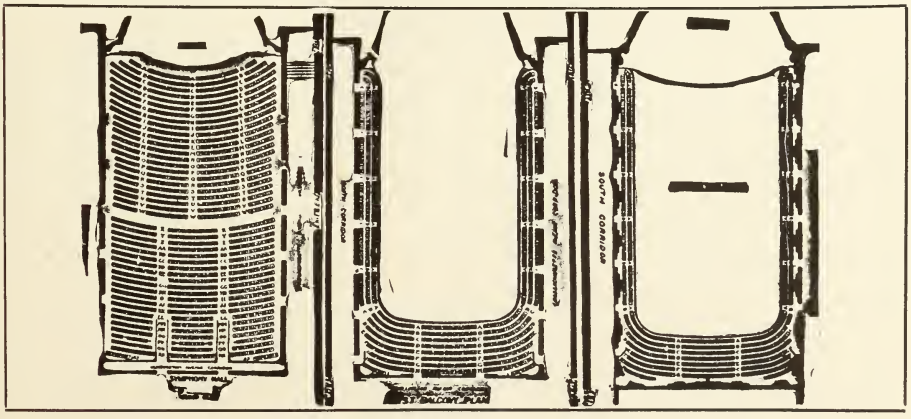

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(Signed) ROSA PONSELLE.

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MONDAY, MAY 15, 1922

PROGRAMME

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2. OVERTURE, "Il Guarany" . . . . . Gomez
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4. FANTASIA, "Lohengrin" . . . . . Wagner

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   a. Shepherd's Boy. *b.* March of the Dwarfs
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
7. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *INTRODUCTION to "Othello" (The Tempest) . . . . . Verdi
10. HINDU SONG . . . . . Rimsky-Korsakov
11. MARCHE SLAVE . . . . . Tchaikovsky

The Bachrach Studios have taken a number of seats for tonight's concert

* Although Verdi composed twenty-six operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello," and "Falstaff") covered a span of twenty-six years. The reason was that this leader of Italian grand opera had come under the spell of Richard Wagner and his revolutionary "music dramas." Verdi consequently abandoned the formal, undramatic divisions into arias, ensembles, and recitatives, and developed a close-knit and fluent style. This, one of the most famous "storms" in music, opens the opera and immediately creates the atmosphere of the second act from Shakespeare's tragedy.

WAGNER PROGRAMME . . . . . Wednesday, May 17
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TUESDAY, MAY 16, 1922

RADCLIFFE COLLEGE NIGHT

PROGRAMME

1. PROCESSION OF BACCHUS . . . . . Delibes
2. OVERTURE to "Oberon" . . . . . Weber
3. FANTASIA, "La Bohême" . . . . . Puccini
4. CHORAL PIECES by RADCLIFFE CLUB CHORUS and RADCLIFFE CHORAL SOCIETY
   (Conductor, DR. ARCHIBALD T. DAVISON)
   a. Chorus of the Polovtsian Maidens, "Prince Igor" . . . . . Borodin
   b. "Eastern Song" . . . . . Mabel W. Daniels

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. SOPRANO SOLO—"Ritorna Vincitor," Act I, "Aida" . . . . . Verdi
   (LAURA LITTLEFIELD)
7. *FINLANDIA . . . . . Sibelius
8. COLLEGE SONGS:
   a. Annex Song . . . . . Erdine Tredennick
   b. Cherry Ribbon . . . . . Mildred Clarke
   c. R-A-D-C-L-I-F-F-E . . . . . Alice Hunnewell
   (Song Leader, HELEN BINGHAM)

---

9. SELECTION, "Good Morning, Dearie" . . . . . Kern
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
11. RIDE OF THE VALKYRIES . . . . . Wagner
    "RADCLIFFE NOW WE RISE TO GREET THEE" . . . Emily S. Coolidge

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*The status of this Symphonic Poem in revolutionary Finland at present is doubtful. When it was composed in 1894, the Finnish people were strongly asserting their independence, and "Finlandia" became such a storm centre of national feeling that the Russian Imperial Government forbade its performance. Jean Sibelius has emphatically asserted that the themes are not borrowed from folk melodies, but are entirely his own.

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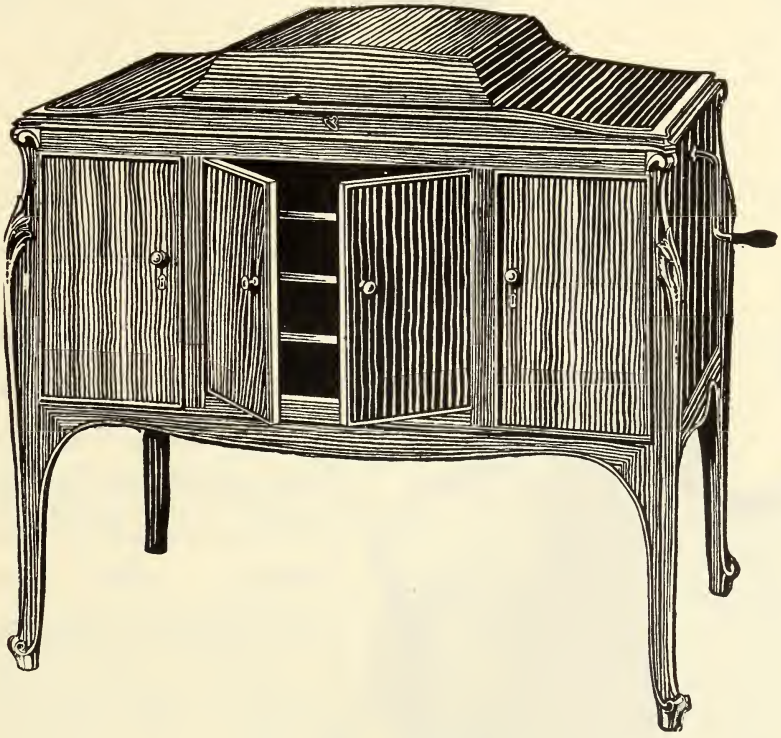

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

WEDNESDAY, MAY 17, 1922

WAGNER PROGRAMME

1. SLAVONIC DANCE No. 1 . . . . . Dvořák
2. OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. LIEBESFREUD . . . . . Kreisler
4. EXCERPTS from "Die Meistersinger," Act III . . . . . Wagner
   (Introduction. Dance of the Apprentices. Homage to Hans Sachs)

---

5. *SONG OF THE RHINE DAUGHTERS from "Dusk of the Gods"
6. PROCESSION TO THE CATHEDRAL, Act II, "Lohengrin"
7. LOVE DEATH from "Tristan and Isolde"
8. OVERTURE to "Tannhäuser"

} Richard Wagner 1813–1883

---

9. SUITE, "Nutcracker" . . . . . Tchaikovsky
   1. Ouverture Miniature. 2. Danse Chinoise. 3. Trépak
10. WALTZES from "Der Rosenkavalier" . . . . . R. Strauss
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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THURSDAY, MAY 18, 1922

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. AVE MARIA . . . . . Schubert–Wilhelmj
   (Solo violin, harp, organ and strings)
7. PRELUDE to Act III, "Lohengrin" . . . . . Wagner
8. BOSTON CITY CLUB GLEE CLUB
   FRANK H. LUKER, Director
   a. Give a Rouse . . . . . Bantock
   b. In Picardie . . . . . Osgood
   c. The Lost Chord (Organ, ALBERT W. SNOW) . . . . . Sullivan

---

9. *RHAPSODY, "España" . . . . . Chabrier
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

*Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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FRIDAY, MAY 19, 1922

PORTIA LAW SCHOOL NIGHT

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "L'Italiana in Algieri" . . . . . Rossini
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. *BACCHANALE (Venusberg, Act I), "Tannhäuser" . . . . . Wagner
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. POLONAISE, "Eugen Onegin" . . . . . Tchaikovsky
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. OVERTURE to "Mignon" . . . . . Thomas
10. MINUET . . . . . Bolzoni
11. CHARGE OF THE HUSSARS . . . . . Spindler

*An opera in Paris in 1861 was inconceivable without a ballet. . Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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SATURDAY, MAY 20, 1922

PROGRAMME

1. WEDDING MARCH, "A Midsummer Night's Dream" . . . . . Mendelssohn
2. OVERTURE to "Masaniello" . . . . . Auber
3. BUTTERFLY . . . . . Densmore
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. LARGO from the "New World" Symphony . . . . . Dvořák
6. VIOLONCELLO SOLO, "Kol Nidrei" . . . . . Bruch
   (Joseph Keller) (Accompanist, Albert W. Snow)
7. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. CORTEGE from "Mlada" . . . . . Rimsky-Korsakov

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts torth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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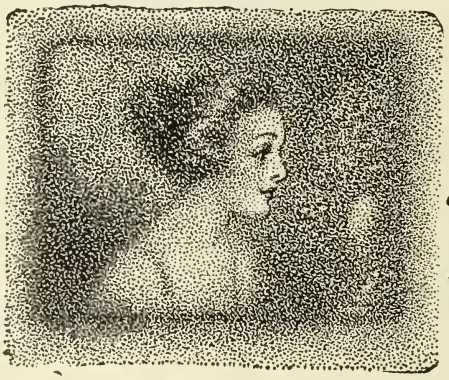

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MONDAY, MAY 22, 1922

WOMEN'S CITY CLUB NIGHT

PROGRAMME

1. CORONATION MARCH from "Le Prophèt" . . . . . Meyerbeer
2. *OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. BARCAROLE from "The Tales of Hoffman" . . . . . Offenbach
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. FARANDOLE from "L'Arlesienne" . . . . . Bizet
7. INTERMEZZO from "Cavalleria Rusticana" . . . . . Mascagni
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler–Jacobi
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. RHAPSODY, "España" . . . . . Chabrier

*Felix Mendelssohn was only seventeen when he wrote this Overture. He had lately become an enthusiast over Shakespeare whom he and his sister Fanny had "discovered" together. While the composer worked over the orchestration in his summer house, a great fly buzzed over his head, and Mendelssohn wrote its drone into this score (descending scales for the 'celli). The music begins (and likewise ends) with four prolonged chords for the wood wind, which introduce the lovely fairy music played softly by the strings. A rustic "Bergamesque" dance characterizes the "play within a play." The musical imitation of the bray of an ass is of course an allusion to Bottom.

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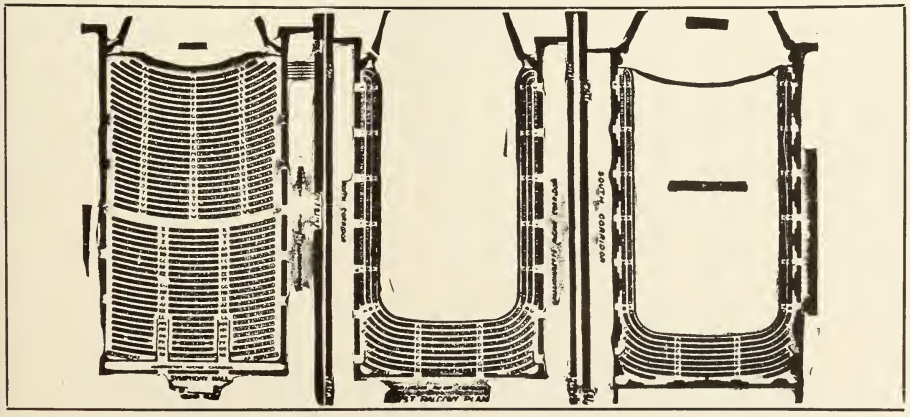

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W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

WEDNESDAY, MAY 17, 1922

WAGNER PROGRAMME

1. SLAVONIC DANCE No. 1 . . . . . Dvořák
2. OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. LIEBESFREUD . . . . . Kreisler
4. EXCERPTS from "Die Meistersinger," Act III . . . . . Wagner
   (Introduction. Dance of the Apprentices. Homage to Hans Sachs)

---

5. *SONG OF THE RHINE DAUGHTERS from "Dusk of the Gods"
6. PROCESSION TO THE CATHEDRAL, Act II, "Lohengrin"
7. LOVE DEATH from "Tristan and Isolde"
8. OVERTURE to "Tannhäuser"

} Richard Wagner 1813–1883

---

9. SUITE, "Nutcracker" . . . . . Tchaikovsky
   1. Ouverture Miniature. 2. Danse Chinoise. 3. Trépak
10. WALTZES from "Der Rosenkavalier" . . . . . R. Strauss
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, MAY 18, 1922

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. AVE MARIA . . . . . Schubert–Wilhelmj
   (Solo violin, harp, organ and strings)
7. PRELUDE to Act III, "Lohengrin" . . . . . Wagner
8. BOSTON CITY CLUB GLEE CLUB
   FRANK H. LUKER, Director
   a. Give a Rouse . . . . . Bantock
   b. In Picardie . . . . . Osgood
   c. The Lost Chord (Organ, ALBERT W. SNOW) . . . . . Sullivan

---

9. *RHAPSODY, "España" . . . . . Chabrier
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

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*Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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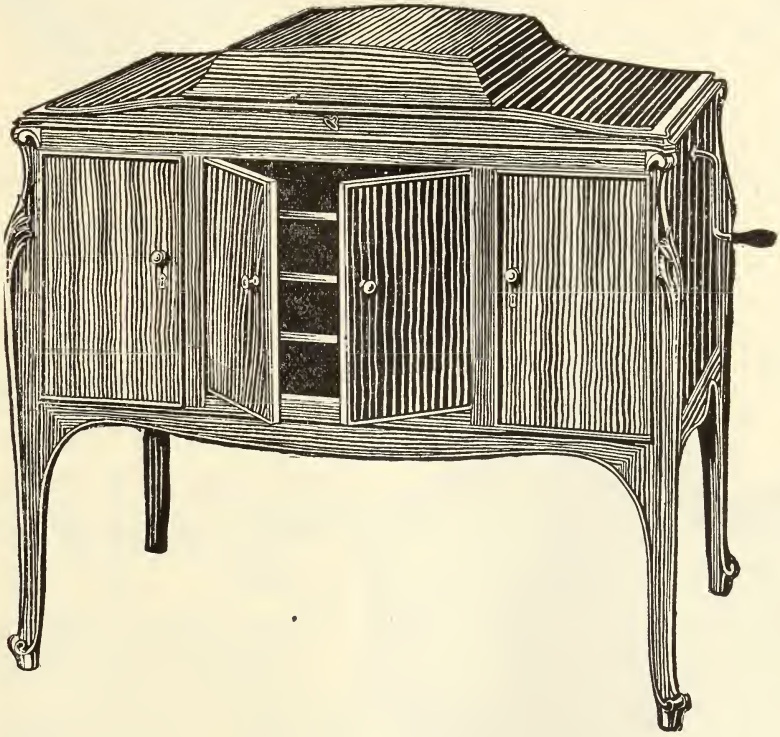

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FRIDAY, MAY 19, 1922

PORTIA LAW SCHOOL NIGHT

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "L'Italiana in Algieri" . . . . . Rossini
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "La Traviata" . . . . . Verdi

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5. *BACCHANALE (Venusberg, Act I), "Tannhäuser" . . . . . Wagner
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. POLONAISE, "Eugen Onegin" . . . . . Tchaikovsky
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. OVERTURE to "Mignon" . . . . . Thomas
10. MINUET . . . . . Bolzoni
11. CHARGE OF THE HUSSARS . . . . . Spindler

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvellous Bacchanale, introducing the first act is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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SATURDAY, MAY 20, 1922

PROGRAMME

1. WEDDING MARCH, "A Midsummer Night's Dream" . . . . . Mendelssohn
2. OVERTURE to "Masaniello" . . . . . Auber
3. BUTTERFLY . . . . . Densmore
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. LARGO from the "New World" Symphony . . . . . Dvořák
6. VIOLONCELLO SOLO, "Kol Nidrei" . . . . . Bruch
   (Joseph Keller)
7. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. CORTEGE from "Mlada" . . . . . Rimsky-Korsakov

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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MONDAY, MAY 22, 1922

PROGRAMME

1. CORONATION MARCH from "Le Prophèt" . . . . . Meyerbeer
2. *OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. BARCAROLE from "The Tales of Hoffmann" . . . . . Offenbach
4. FANTASIA, "La Tosca" . . . . . Puccini

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5. PRELUDE to "Lohengrin" . . . . . Wagner
6. FARANDOLE from "L'Arlesienne" . . . . . Bizet
7. INTERMEZZO from "Cavalleria Rusticana" . . . . . Mascagni
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler–Jacobi
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. RHAPSODY, "España" . . . . . Chabrier

*Felix Mendelssohn was only seventeen when he wrote this Overture. He had lately become an enthusiast over Shakespeare whom he and his sister Fanny had "discovered" together. While the composer worked over the orchestration in his summer house, a great fly buzzed over his head, and Mendelssohn wrote its drone into this score (descending scales for the 'celli). The music begins (and likewise ends) with four prolonged chords for the wood wind, which introduce the lovely fairy music played softly by the strings. A rustic "Bergamesque" dance characterizes the "play within a play." The musical imitation of the bray of an ass is of course an allusion to Bottom.

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TUESDAY, MAY 23, 1922

SIMMONS NIGHT PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. *OVERTURE to "Sakuntala". . . . . Goldmark
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. SIMMONS COLLEGE SONGS
   - *a.* Our Alma Mater . . . . . Marion Fitch, '19
   - *b.* Simmons
   - *c.* Marching Song . . . . . Emma Burchenal, '11

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. SPRING (For String Orchestra) . . . . . Grieg
7. GYPSY DANCE from "Carmen" . . . . . Bizet
8. OVERTURE to "Tannhäuser" . . . . . Wagner

COLLEGE HYMN
(Song Leader, Ruth Sculley)

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "Estudiantina" . . . . . Waldteufel
11. RAKOCZY MARCH . . . . . Berlioz

*This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There is no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak. But he nodded, 'Yes, yes, yes,' and the composer understood and rejoiced."

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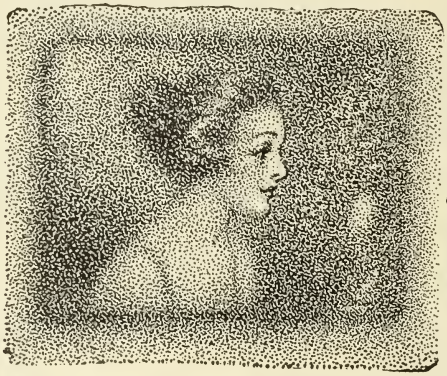

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WEDNESDAY, MAY 24, 1922

NORTHEASTERN COLLEGE NIGHT

PROGRAMME

1. OVERTURE to "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomona" . . . . . Waldteufel
3. *DUBÍNUSHKA . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. ANITRA'S DANCE . . . . . Grieg
7. TRAÜMEREI . . . . . Schumann
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "The Tales of Hoffmann" . . . . . Offenbach
10. LOIN DU BAL . . . . . Gillet
11. MARCH, "El Capitan" . . . . . Sousa

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ropes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came a poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry "Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of labor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, somewhat like a pile driver, and pulled by ropes.

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Boston Evening Transcript
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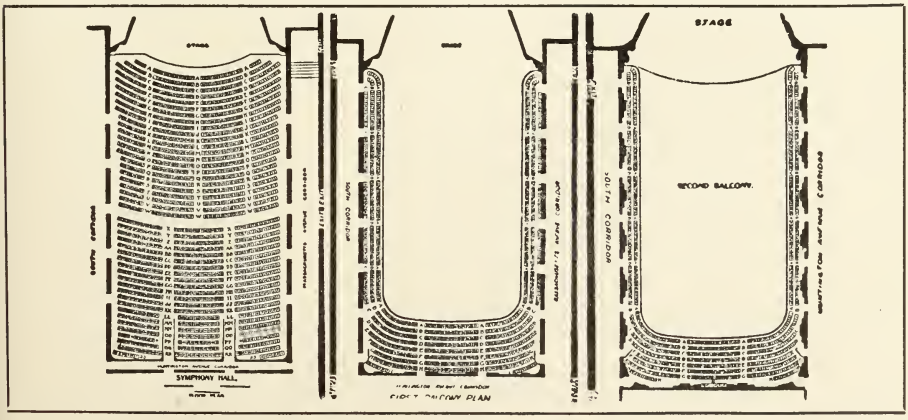

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CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

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FRIDAY, MAY 19, 1922

PORTIA LAW SCHOOL NIGHT

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE, "L'Italiana in Algieri" . . . . . Rossini
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "La Traviata" . . . . . Verdi

---

5. *BACCHANALE (Venusberg, Act I), "Tannhäuser" . . . . . Wagner
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. POLONAISE, "Eugen Onegin" . . . . . Tchaikovsky
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. OVERTURE to "Mignon" . . . . . Thomas
10. MINUET . . . . . Bolzoni
11. CHARGE OF THE HUSSARS . . . . . Spindler

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvellous Bacchanale, introducing the first act is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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SATURDAY, MAY 20, 1922

PROGRAMME

1. WEDDING MARCH, "A Midsummer Night's Dream" . . . . . Mendelssohn
2. OVERTURE to "Masaniello" . . . . . Auber
3. BUTTERFLY . . . . . Densmore
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. LARGO from the "New World" Symphony . . . . . Dvořák
6. VIOLONCELLO SOLO, "Kol Nidrei" . . . . . Bruch
   (JOSEPH KELLER)
7. INTÈRMEZZO, "Pagliacci" . . . . . Leoncavallo
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. CORTEGE from "Mlada" . . . . . Rimsky-Korsakov

MASON & HAMLIN PIANOFORTE

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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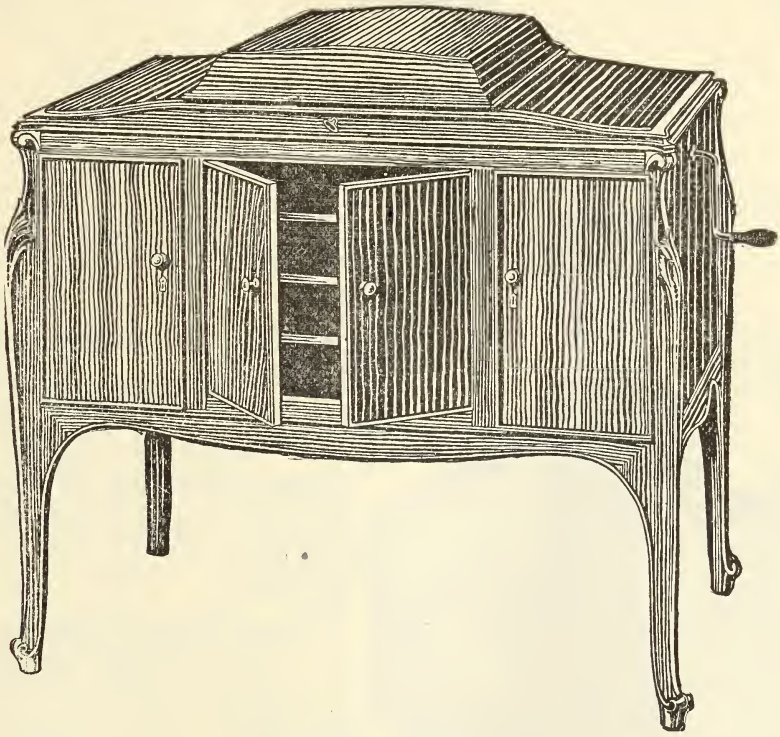

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MONDAY, MAY 22, 1922

PROGRAMME

1. CORONATION MARCH from "Le Prophète" . . . . . Meyerbeer
2. *OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. BARCAROLE from "The Tales of Hoffmann" . . . . . Offenbach
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. FARANDOLE from "L'Arlesienne" . . . . . Bizet
7. INTERMEZZO from "Cavalleria Rusticana" . . . . . Mascagni
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler–Jacobi
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. RHAPSODY, "España" . . . . . Chabrier

*Felix Mendelssohn was only seventeen when he wrote this Overture. He had lately become an enthusiast over Shakespeare whom he and his sister Fanny had "discovered" together. While the composer worked over the orchestration in his summer house, a great fly buzzed over his head, and Mendelssohn wrote its drone into this score (descending scales for the 'celli). The music begins (and likewise ends) with four prolonged chords for the wood wind, which introduce the lovely fairy music played softly by the strings. A rustic "Bergamesque" dance characterizes the "play within a play." The musical imitation of the bray of an ass is of course an allusion to Bottom.

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TUESDAY, MAY 23, 1922

SIMMONS COLLEGE NIGHT

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. *OVERTURE to "Sakuntala". . . . . Goldmark
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. SIMMONS COLLEGE SONGS
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   - *b.* Simmons
   - *c.* Marching Song . . . . . Emma Burchenal, '11

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. SPRING (For String Orchestra) . . . . . Grieg
7. GYPSY DANCE from "Carmen" . . . . . Bizet
8. OVERTURE to "Tannhäuser" . . . . . Wagner

COLLEGE HYMN
(Song Leader, Ruth Sculley)

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "Estudiantina" . . . . . Waldteufel
11. RAKOCZY MARCH . . . . . Berlioz

MASON & HAMLIN PIANOFORTE

*This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There is no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak. But he nodded, 'Yes, yes, yes,' and the composer understood and rejoiced."

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WEDNESDAY, MAY 24, 1922

PROGRAMME

1. OVERTURE to "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomona" . . . . . Waldteufel
3. *DUBÍNUSHKA . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. ANITRA'S DANCE . . . . . Grieg
7. TRAÜMEREI . . . . . Schumann
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "The Tales of Hoffmann" . . . . . Offenbach
10. LOIN DU BAL . . . . . Gillet
11. MARCH, "El Capitan" . . . . . Sousa

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ropes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came a poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry "Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of labor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, somewhat like a pile driver, and pulled by ropes.

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THURSDAY, MAY 25, 1922

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "William Tell" . . . . . Rossini
3. VALSE TRISTE . . . . . Sibelius
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. RHAPSODY, "España" . . . . . Chabrier
6. ASA'S DEATH from the "Peer Gynt" Suite . . . . . Grieg
7. SLAVONIC DANCE, Op. 72, No. 3 . . . . . Dvořák
8. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

9. DANCE OF THE HOURS . . . . . Ponchielli
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RIDE OF THE VALKYRIES . . . . . Wagner

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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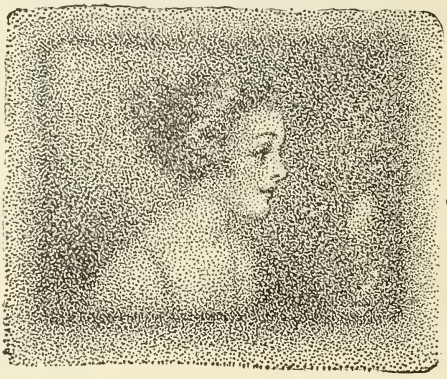

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FRIDAY, MAY 26, 1922

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. COWHERD'S MELODY from "Manfred" . . . . . Schumann
   (English horn solo—Louis Speyer)
4. *FANTASIA, "Lohengrin" . . . . . Wagner

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood. *b.* Anitra's Dance
   c. In the Hall of the Mountain King
6. HARP SOLO, MAZURKA . . . . . Holy
   (Alfred Holy)
7. PRELUDE . . . . . Rachmaninov
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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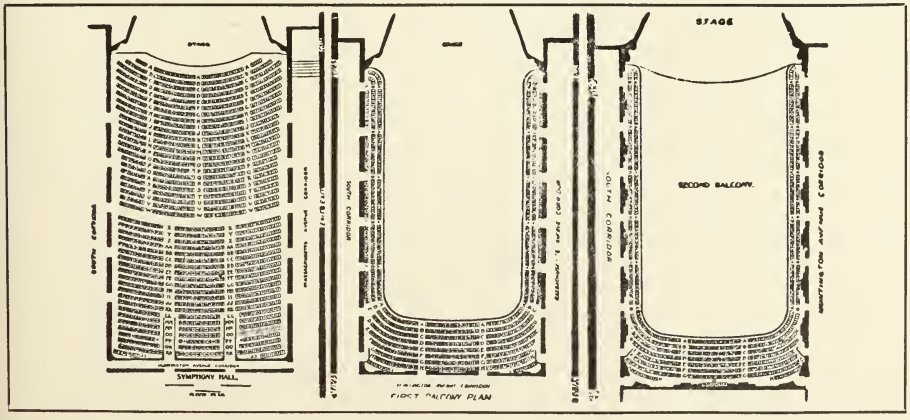

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MONDAY, MAY 22, 1922

WOMEN'S CITY CLUB NIGHT

PROGRAMME

1. CORONATION MARCH from "Le Prophète" . . . . . Meyerbeer
2. *OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn
3. BARCAROLE from "The Tales of Hoffmann" . . . . . Offenbach
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. FARANDOLE from "L'Arlesienne" . . . . . Bizet
7. INTERMEZZO from "Cavalleria Rusticana" . . . . . Mascagni
8. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler–Jacobi
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. RHAPSODY, "España" . . . . . Chabrier

*Felix Mendelssohn was only seventeen when he wrote this Overture. He had lately become an enthusiast over Shakespeare whom he and his sister Fanny had "discovered" together. While the composer worked over the orchestration in his summer house, a great fly buzzed over his head, and Mendelssohn wrote its drone into this score (descending scales for the 'celli). The music begins (and likewise ends) with four prolonged chords for the wood wind, which introduce the lovely fairy music played softly by the strings. A rustic "Bergamesque" dance characterizes the "play within a play." The musical imitation of the bray of an ass is of course an allusion to Bottom.

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HARVARD NIGHT . . . . . **Wednesday, May 31**
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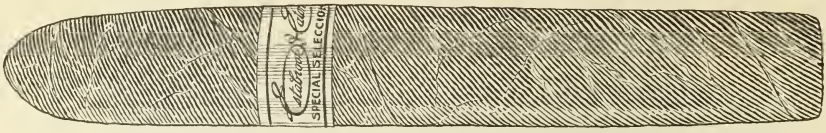

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TUESDAY, MAY 23, 1922

SIMMONS COLLEGE NIGHT

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. *OVERTURE to "Sakuntala". . . . . Goldmark
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. SIMMONS COLLEGE SONGS
   - *a.* Our Alma Mater . . . . . Marion Fitch, '19
   - *b.* Here's to Simmons . . . . . Ruth Scully, '20
   - *c.* Marching Song . . . . . Emma Burchenal, '11

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. SPRING (For String Orchestra) . . . . . Grieg
7. GYPSY DANCE from "Carmen" . . . . . Bizet
8. OVERTURE to "Tannhäuser" . . . . . Wagner

COLLEGE HYMN

(Song Leader, RUTH SCULLY, '20)

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "Estudiantina" . . . . . Waldteufel
11. RAKOCZY MARCH . . . . . Berlioz

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*This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There is no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak But he nodded, 'Yes, yes, yes,' and the composer understood and rejoiced."

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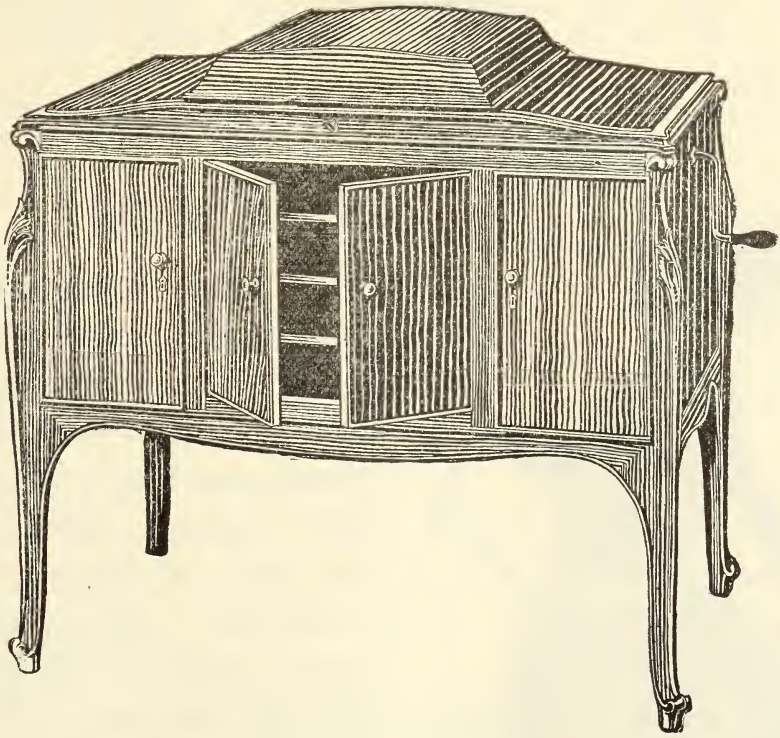

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WEDNESDAY, MAY 24, 1922

PROGRAMME

1. OVERTURE to "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. *DUBÍNUSHKA . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. ANITRA'S DANCE . . . . . Grieg
7. TRAÜMEREI . . . . . Schumann
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "The Tales of Hoffmann" . . . . . Offenbach
10. LOIN DU BAL . . . . . Gillet
11. MARCH, "El Capitan" . . . . . Sousa

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ropes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came a poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry "Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of labor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, somewhat like a pile driver, and pulled by ropes.

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THURSDAY, MAY 25, 1922

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "William Tell" . . . . . Rossini
3. VALSE TRISTE . . . . . Sibelius
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. RHAPSODY, "España" . . . . . Chabrier
6. ASA'S DEATH from the "Peer Gynt" Suite . . . . . Grieg
7. SLAVONIC DANCE, Op. 72, No. 3 . . . . . Dvořák
8. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

9. DANCE OF THE HOURS . . . . . Ponchielli
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RIDE OF THE VALKYRIES . . . . . Wagner

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you w'll know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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FRIDAY, MAY 26, 1922

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. COWHERD'S MELODY from "Manfred" . . . . . Schumann
   (English horn solo—Louis Speyer)
4. *FANTASIA, "Lohengrin" . . . . . Wagner

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood. *b.* Anitra's Dance
   c. In the Hall of the Mountain King
6. HARP SOLO, MAZURKA . . . . . Holy
   (Alfred Holy)
7. PRELUDE . . . . . Rachmaninov
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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SATURDAY, MAY 27, 1922

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE to "Phèdre" . . . . . — Massenet
3. WALTZ, "Wine, Woman and Song" . . . . . — Strauss
4. FANTASIA, "Romeo and Juliet" . . . . . — Gounod

---

5. FROM THE SUITE "L'Arlesienne" No. 2 . . . . . — Bizet
   a. Pastorale *b.* Farandole
6. EILI, EILI . . . . . — Arranged by Agide Jacchia
   (Solo trumpet, Georges Mager)
7. INDIAN SUMMER, An American Idyll . . . . . — Herbert
8. *OUVERTURE SOLENNELLE, "'1812" . . . . . — Tchaikovsky

---

9. FANTASIA, "Manon Lescaut" . . . . . — Puccini
10. EN BADINANT . . . . . — d'Ambrosio
11. AMERICAN PATROL . . . . . — Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard, vying with the Russian Hymn of Lvoff, which finally triumphs.

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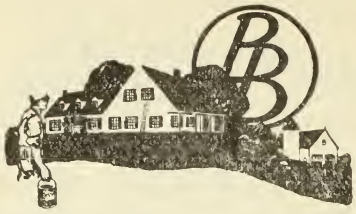

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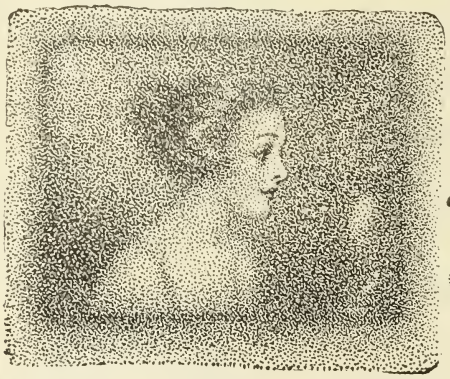

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

MONDAY, MAY 29, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes Pittoresques" . . . . . Massenet
   a. Angelus *b.* Fête Bohême
6. FLUTE SOLO: FANTAISIE PASTORALE HONGROISE . . . . Doppler
   (Arthur Brooke)
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "Honeymoon in 2000" . . . . . Mrs. M. H. Gulesian
10. PRELUDE . . . . . Rachmaninov
11. INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums where to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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Boston Evening Transcript
Saturday, May 13, 1922

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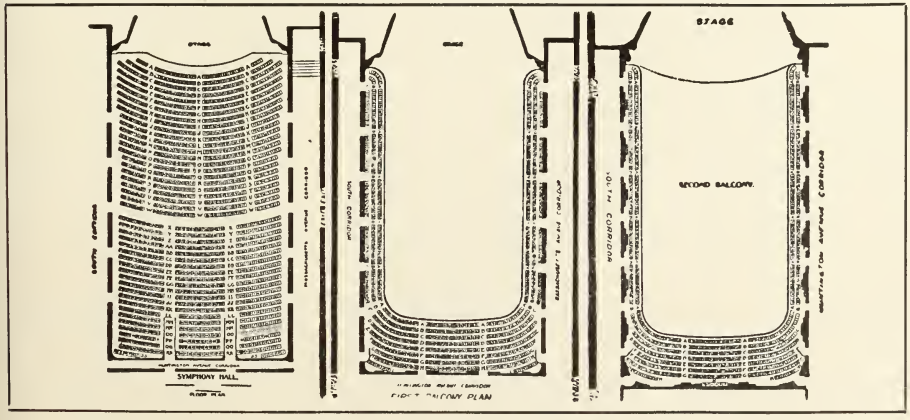

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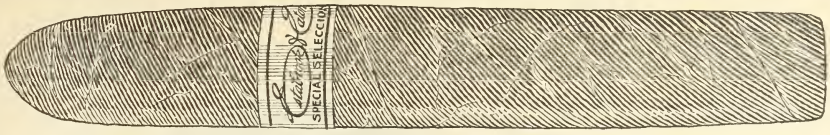

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W. H. BRENNAN, Mgr. G. E. JUDD, Asst. Mgr. A. M. WIGGIN, Treas.

WEDNESDAY, MAY 24, 1922

NORTHEASTERN UNIVERSITY NIGHT

PROGRAMME

1. OVERTURE to "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Pomone" . . . . . Waldteufel
3. *DUBÍNUSHKA . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. ANITRA'S DANCE . . . . . Grieg
7. TRAÜMEREI . . . . . Schumann
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. SELECTION, "The Tales of Hoffmann" . . . . . Offenbach
10. LOIN DU BAL . . . . . Gillet
11. MARCH, "El Capitan" . . . . . Sousa

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ropes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came a poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry "Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of labor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, somewhat like a pile driver, and pulled by ropes.

HOLIDAY PROGRAMME (MEMORIAL DAY) . . . . . **Tuesday, May 30**
HARVARD NIGHT . . . . . **Wednesday, May 31**
RUSSIAN-TCHAIKOVSKY PROGRAMME . . . . . **Monday, June 5**

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, MAY 25, 1922

BOSTON CONSERVATORY OF MUSIC NIGHT

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "William Tell" . . . . . Rossini
3. VALSE TRISTE . . . . . Sibelius
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. RHAPSODY, "España" . . . . . Chabrier
6. ASA'S DEATH from the "Peer Gynt" Suite . . . . . Grieg
7. SLAVONIC DANCE, Op. 72, No. 3 . . . . . Dvořák
8. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

9. DANCE OF THE HOURS . . . . . Ponchielli
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. RIDE OF THE VALKYRIES . . . . . Wagner

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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Lyric by WILLIAM HENRY DRUMMOND

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Cincinnati, Ohio	*Commercial Tribune*
Hamilton, Ohio	*Hamilton News*

He sang "Wreck of the 'Julie Plante'" and "Leetle Bateese" and at every concert was greeted by an enthusiastic audience.

.. *COMMENT* ..

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FRIDAY, MAY 26, 1922

PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. COWHERD'S MELODY from "Manfred" . . . . . Schumann
   (English horn solo—Louis Speyer)
4. *FANTASIA, "Lohengrin" . . . . . Wagner

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood. *b.* Anitra's Dance
   c. In the Hall of the Mountain King
6. HARP SOLO, MAZURKA . . . . . Holy
   (Alfred Holy)
7. PRELUDE . . . . . Rachmaninov
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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SATURDAY, MAY 27, 1922

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE to "Phèdre" . . . . . Massenet
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Romeo and Juliet" . . . . . Gounod

---

5. FROM THE SUITE "L'Arlesienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Farandole
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, Georges Mager)
7. INDIAN SUMMER, An American Idyll . . . . . Herbert
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. FANTASIA, "Manon Lescaut" . . . . . Puccini
10. EN BADINANT . . . . . d'Ambrosio
11. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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MONDAY, MAY 29, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes Pittoresques" . . . . . Massenet
   a. Angelus *b.* Fête Bohême
6. FLUTE SOLO: FANTAISIE PASTORALE HONGROISE . . . . Doppler
   (Arthur Brooke)
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "Honeymoon in 2000" . . . . . Mrs. M. H. Gulesian
10. PRELUDE . . . . . Rachmaninov
11. INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

No institution is more thoroughly Bostonian than the "Pops." They date back to the summer of 1885, when the Boston Symphony Orchestra was four years old. This post-winter series of concerts in lighter vein, to the accompaniment of "Wines and Beers" was modelled on the then popular "Promenade Concerts" of Europe, and likewise named after them. They soon came to be called "Pops" in the vernacular, whether on account of their popularity or of their popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

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TUESDAY, MAY 30, 1922

MEMORIAL DAY PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. VALSE BLEUE . . . . . Margis
4. FANTASIA, "Il Trovatore" . . . . . Verdi

AMERICA

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. *TARANTELLE . . . . . Jacchia
8. THIRD MOVEMENT of the "Pathetic" Symphony, No. 6 . . . . Tchaikovsky

THE STAR SPANGLED BANNER

9. SELECTION, "Sally" . . . . . Kern
10. INDIAN SUMMER, an American Idyl . . . . . Herbert
11. AMERICAN PATROL . . . . . Meacham

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed.

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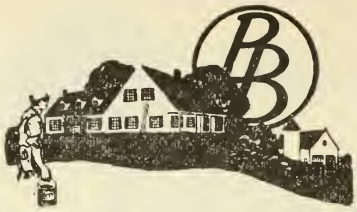

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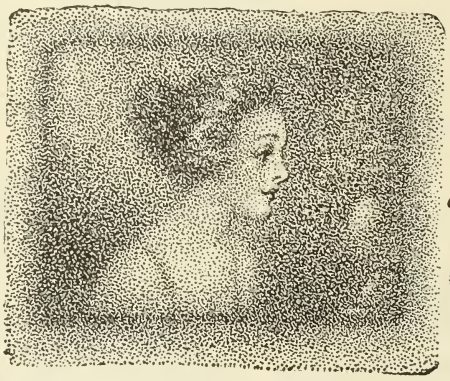

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WEDNESDAY, MAY 31, 1922
HARVARD NIGHT
PROGRAMME

1. CRUISER HARVARD . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)
   Chant de Guerre (with orchestra) . . . . . Florent Schmitt
   (Soloist, Joseph F. Lautner)
5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
6. SPANISH DANCE . . . . . Granados-Kreisler
   (Orchestrated by S. Seiniger, '13)
7. *RHAPSODY, "Italia" . . . . . Casella
8. HARVARD GLEE CLUB (unaccompanied)
   Harvard Hymn . . . . . Paine
   Student Songs of Finland (Edited by Kurt Schindler)
   The Poor Little Girl . . . . . Merikanto
   Summer Evening . . . . . Palmgren
   (Soloist, Joseph F. Lautner)
   I'm Coming Home . . . . . Palmgren
   Choeur des Chameliers, from "Rebecca" . . . . . Franck
   "Let their Celestial Concerts All Unite" from "Samson" . . . . . Handel
9. MARCHE SLAVE . . . . . Tchaikovsky
10. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
11. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

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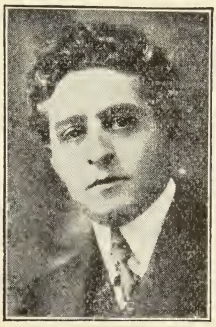
*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material



AGIDE JACCHIA

Conductor

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AGIDE JACCHIA (born December 5, 1875) became a favorite pupil of Mascagni at an early age in the Pesaro Conservatory, and has been his lifelong friend and admirer, conducting all of the composer's operas in many parts of the world. Graduating at the age of twenty-three with a first prize for his cantata, "Inno a Rossini," Mr. Jacchia made an immediate mark as a conductor in Brescia, and subsequently in Milan and Rome. He first came to this country with Mascagni's Opera Company, which gave concerts in Symphony Hall, Boston, and opera in the old Music Hall. In Italy again, Mr. Jacchia conducted many important operas in all the large cities, and returning to America, he toured the United States, Canada, and Central America with the Milan Opera Company. He aroused enormous patriotic fervor by composing the National Hymn of Central America, and dedicating it to the President of the Republic of Guatemala. He next had a successful season at the Academy of Music in New York, and during the following four years (1910–14) he was General Music Director of the Montreal Opera Company and the National Opera Company of Canada, successively. During the season of 1914–15 he was principal Italian conductor at the Century Theatre in New York. Thence he joined the Boston National Opera Company which toured the United States in the season of 1915–16. In 1920, he became conductor of the Cecilia Society. This is Mr. Jacchia's sixth season at the Pops.

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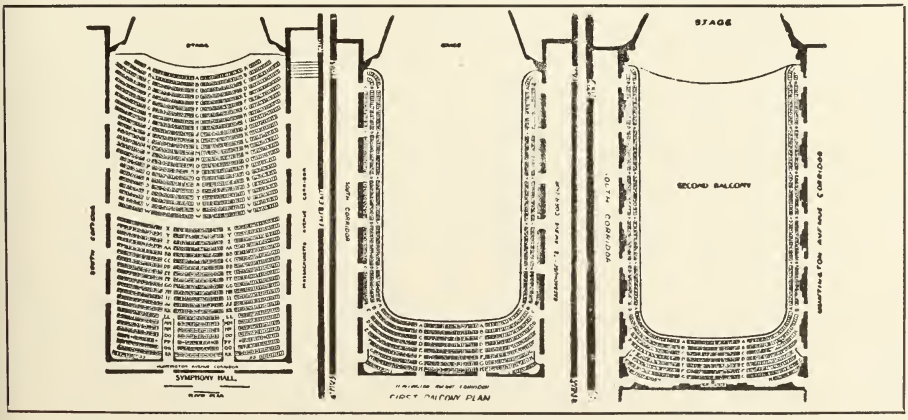

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W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

FRIDAY, MAY 26, 1922
ROXBURY LATIN SCHOOL NIGHT
PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. COWHERD'S MELODY from "Manfred" . . . . . Schumann
   (English horn solo—Louis Speyer)
4. *FANTASIA, "Lohengrin" . . . . . Wagner

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood. *b.* Anitra's Dance
   c. In the Hall of the Mountain King
6. HARP SOLO, MAZURKA . . . . . Holy
   (Alfred Holy)
7. PRELUDE . . . . . Rachmaninov
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. FANTASIA, "Carmen" . . . . . Bizet
10. RÊVE ANGELIQUE . . . . . Rubinstein
11. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

HOLIDAY PROGRAMME (MEMORIAL DAY) . . . . . **Tuesday, May 30**
HARVARD NIGHT . . . . . **Wednesday, May 31**
RUSSIAN-TCHAIKOVSKY PROGRAMME . . . . . **Monday, June 5**

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SATURDAY, MAY 27, 1922

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE to "Phèdre" . . . . . Massenet
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Romeo and Juliet" . . . . . Gounod

---

5. FROM THE SUITE "L'Arlesienne" No. 2 . . . . . Bizet
   a. Pastorale *b.* Farandole
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
7. INDIAN SUMMER, An American Idyll . . . . . Herbert
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. FANTASIA, "Manon Lescaut" . . . . . Puccini
10. EN BADINANT . . . . . d'Ambrosio
11. AMERICAN PATROL . . . . . Meacham

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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Cincinnati, Ohio	*Commercial Tribune*
Hamilton, Ohio	*Hamilton News*

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MONDAY, MAY 29, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes Pittoresques" . . . . . Massenet
   a. Angelus *b.* Fête Bohême
6. FLUTE SOLO: FANTAISIE PASTORALE HONGROISE . . . . Doppler
   (Arthur Brooke)
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

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9. SELECTION, "Honeymoon in 2000" . . . . . Mrs. M. H. Gulesian
10. PRELUDE . . . . . Rachmaninov
11. INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

No institution is more thoroughly Bostonian than the "Pops." They date back to the summer of 1885, when the Boston Symphony Orchestra was four years old. This post-winter series of concerts in lighter vein, to the accompaniment of "Wines and Beers" was modelled on the then popular "Promenade Concerts" of Europe, and likewise named after them. They soon came to be called "Pops" in the vernacular, whether on account of their popularity or of their popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

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Note: The songs sung by the Glee Club at its regular concerts do not appear in this book. These are published separately by the E. C. Schirmer Music Company of Boston in octavo form as The Harvard University Glee Club Collection, under the Concord Series.

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TUESDAY, MAY 30, 1922

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1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. VALSE BLEUE . . . . . Margis
4. FANTASIA, "Il Trovatore" . . . . . Verdi

AMERICA

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. TARANTELLE . . . . . Jacchia
8. THIRD MOVEMENT of the "Pathetic" Symphony, No. 6 . . . Tchaikovsky

THE STAR SPANGLED BANNER

9. SELECTION, "Sally" . . . . . Kern
10. INDIAN SUMMER, an American Idyl . . . . . Herbert
11. AMERICAN PATROL . . . . . Meacham

Memorial Day marks the anniversary of the third and final phase of the first offensive action by the American Expeditionary Force in the Great War. On May 28th, 1918, the First Division assaulted and captured the village of Cantigny near the tip of the Montdidier salient previously formed by the great German advance against the British in March. The enemy, anxious to prevent an American success at that critical time, made violent though fruitless counter-attacks against Cantigny for three days. Toward the close of May 30th, however, the Germans were forced to accept the inevitable and to submit to a consolidation of the new position. Occurring at a moment of profound depression among the Allies, the capture of Cantigny not only was of great tactical value in any subsequent operation against the Montdidier salient but also was of immense benefit to the Allied morale.

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

WEDNESDAY, MAY 31, 1922
HARVARD NIGHT
PROGRAMME

1. CRUISER HARVARD . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)
   Chant de Guerre (with orchestra) . . . . . Florent Schmitt
   (Soloist, Joseph F. Lautner)

5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
6. SPANISH DANCE . . . . . Granados-Kreisler
7. *RHAPSODY, "Italia" . . . . . Casella
8. HARVARD GLEE CLUB (unaccompanied)
   Harvard Hymn . . . . . Paine
   Student Songs of Finland (Edited by Kurt Schindler)
      The Poor Little Girl . . . . . Merikanto
      Summer Evening . . . . . Palmgren
      I'm Coming Home . . . . . Palmgren
   Choeur des Chameliers, from "Rebecca" . . . . . Franck
   "Let their Celestial Concerts All Unite" from "Samson" . . . . . Handel

9. MARCHE SLAVE . . . . . Tchaikovsky
10. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
11. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

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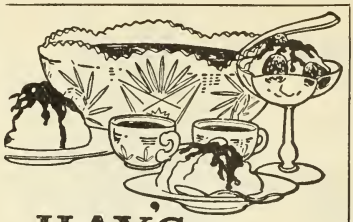

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THURSDAY, JUNE 1, 1922

PROGRAMME

1. FIRST HUNGARIAN DANCE . . . . . Brahms
2. OVERTURE to "Pique Dame" . . . . . Suppé
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Manon" . . . . . Massenet

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. WHISPERING OF THE FLOWERS . . . . . Blon
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti
10. MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
11. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite Grieg

*The years 1892–1895 Antonin Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clew on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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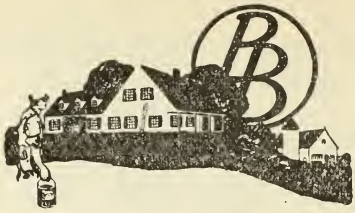

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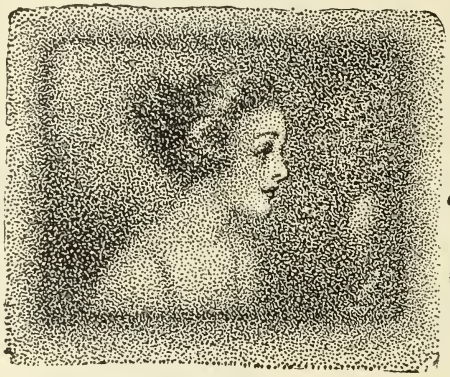

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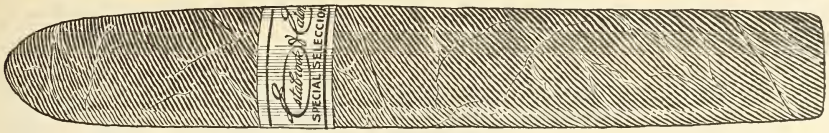

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PROGRAMME

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Mignon" . . . . . Thomas
3. LARGHETTO . . . . . Sleeper
   (Solo Violin, Mr. Jacques Hoffmann)
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
7. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
8. ORGAN SOLO: Rêverie . . . . . Lemare
   (Professor H. D. Sleeper)

---

9. SELECTION, "Good Morning Dearie" . . . . . Kern
10. WALTZ, "Très Jolie" . . . . . Waldteufel
11. RHAPSODY, "España" . . . . . Chabrier

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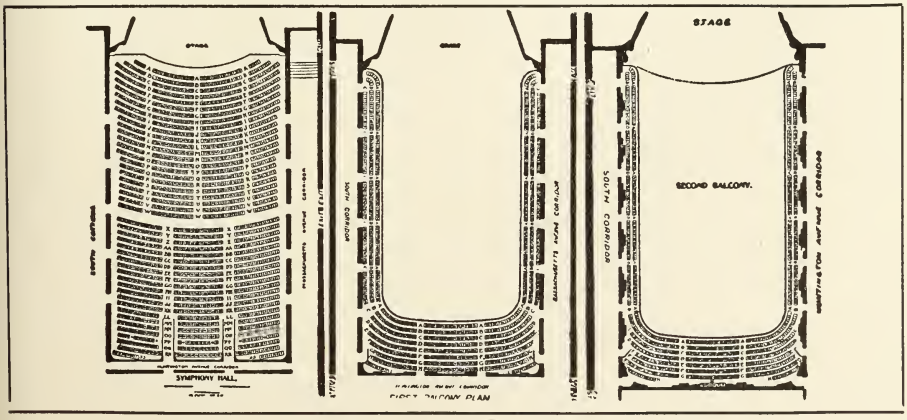

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MONDAY, MAY 29, 1922

PROFESSIONAL WOMEN'S CLUB NIGHT

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes Pittoresques" . . . . . Massenet
   a. Angelus *b.* Fête Bohême
6. FLUTE SOLO: FANTAISIE PASTORALE HONGROISE . . . . Doppler
   (Arthur Brooke)
   (Accompanist—Albert W. Snow)
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

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9. SELECTION, "Honeymoon in 2000" . . . . . Mrs. M. H. Gulesian
10. PRELUDE . . . . . Rachmaninov
11. INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner

MASON & HAMLIN PIANOFORTE

No institution is more thoroughly Bostonian than the "Pops." They date back to the summer of 1885, when the Boston Symphony Orchestra was four years old. This post-winter series of concerts in lighter vein, to the accompaniment of "Wines and Beers" was modelled on the then popular "Promenade Concerts" of Europe, and likewise named after them. They soon came to be called "Pops" in the vernacular, whether on account of their popularity or of their popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

HARVARD NIGHT	**Wednesday, May 31**
RUSSIAN-TCHAIKOVSKY PROGRAMME	**Monday, June 5**
SOUTHERN NIGHT	**Tuesday, June 6**

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TUESDAY, MAY 30, 1922

MEMORIAL DAY PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. VALSE BLEUE . . . . . Margis
4. FANTASIA, "Il Trovatore" . . . . . Verdi

AMERICA

5. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
6. LARGO . . . . . Handel

(Solo violin, harp, organ and strings)

7. TARANTELLE . . . . . Jacchia
8. THIRD MOVEMENT of the "Pathetic" Symphony, No. 6 . . . Tchaikovsky

THE STAR SPANGLED BANNER

9. SELECTION, "Sally" . . . . . Kern
10. INDIAN SUMMER, an American Idyl . . . . . Herbert
11. AMERICAN PATROL . . . . . Meacham

Veterans of the First Division A. E. F. are our honored guests this evening

Memorial Day marks the anniversary of the third and final phase of the first offensive action by the American Expeditionary Force in the Great War. On May 28th, 1918, the First Division assaulted and captured the village of Cantigny near the tip of the Montdidier salient previously formed by the great German advance against the British in March. The enemy, anxious to prevent an American success at that critical time, made violent though fruitless counter-attacks against Cantigny for three days. Toward the close of May 30th, however, the Germans were forced to accept the inevitable and to submit to a consolidation of the new position. Occurring at a moment of profound depression among the Allies, the capture of Cantigny not only was of great tactical value in any subsequent operation against the Montdidier salient but also was of immense benefit to the Allied morale.

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High, in F Med., in E flat Bass, in C

Lyric by WILLIAM HENRY DRUMMOND

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FRENCH CANADIAN "HABITANT" SONG

High, in C min. Med., in A min. Bass in G min.

Lyric by WILLIAM HENRY DRUMMOND

Price, 60 cents

Mr. O'Hara has just completed a series of Music Weeks under the auspices of the newspapers in cities mentioned below:

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Peoria, Ill.	*Peoria Star*
Lansing, Mich.	*Capital News*
Youngstown, Ohio	*Vindicator*
Huntington, W. Va.	*Herald-Dispatch*
Cincinnati, Ohio	*Commercial Tribune*
Hamilton, Ohio	*Hamilton News*

He sang "Wreck of the 'Julie Plante'" and "Leetle Bateese" and at every concert was greeted by an enthusiastic audience.

.. *COMMENT* ..

"Mr. JOHN BARCLAY, tall and cool and young, was the baritone soloist. He appeared for Mr. O'Hara's mordantly humorous *Wreck of the 'Julie Plante.'* The audience compelled him to do it again. *The Wreck of the 'Julie Plante'* alone, would have made the evening worth while."—*Philadelphia Public Ledger* (on the occasion of the Concert by the *Toronto Mendelssohn Choir*).

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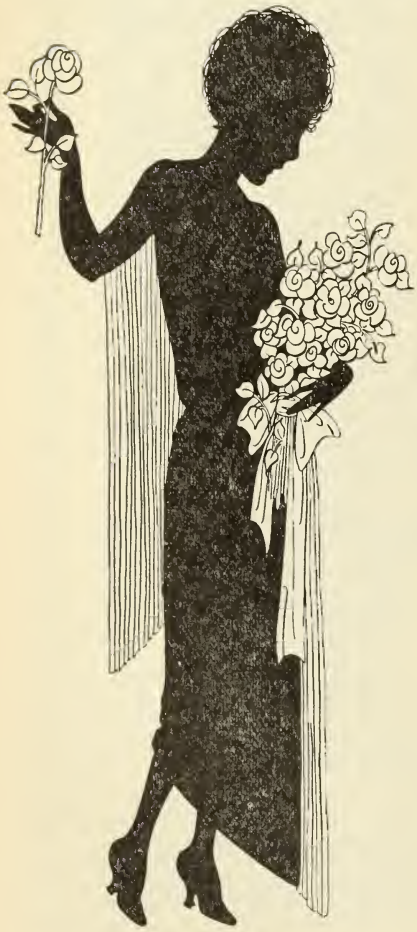

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WEDNESDAY, MAY 31, 1922

HARVARD NIGHT

PROGRAMME

1. CRUISER HARVARD . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)
   Chant de Guerre (with orchestra) . . . . . Florent Schmitt
   (Soloist, Joseph F. Lautner)

5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
6. SPANISH DANCE . . . . . Granados–Kreisler
7. *RHAPSODY, "Italia" . . . . . Casella
8. HARVARD GLEE CLUB (unaccompanied)
   Harvard Hymn . . . . . Paine
   Student Songs of Finland (Edited by Kurt Schindler)
      The Poor Little Girl . . . . . Merikanto
      Summer Evening . . . . . Palmgren
      I'm Coming Home . . . . . Palmgren
   Choeur des Chameliers, from "Rebecca" . . . . . Franck
   "Let their Celestial Concerts All Unite" from "Samson" . . . . . Handel

9. MARCHE SLAVE . . . . . Tchaikovsky
10. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
11. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

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Nancy Lee	Mister Moon
Who Did	Forty Years On
Odd Fellows' Hall	John Peel
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Copies may be ordered from the Harvard Glee Club, Music Building, Cambridge 38, Mass., or through any music store. Price, (postpaid) $1.

Note: The songs sung by the Glee Club at its regular concerts do not appear in this book. These are published separately by the E. C. Schirmer Music Company of Boston in octavo form as The Harvard University Glee Club Collection, under the Concord Series.

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, JUNE 1, 1922

PROGRAMME

1. FIRST HUNGARIAN DANCE . . . . . Brahms
2. OVERTURE to "Pique Dame" . . . . . Suppé
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Manon" . . . . . Massenet

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. WHISPERING OF THE FLOWERS . . . . . Blon
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti
10. MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
11. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite Grieg

*The years 1892–1895 Antonin Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clew on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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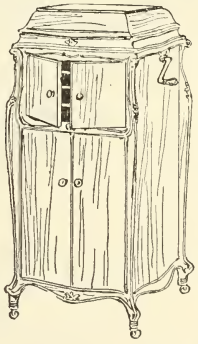

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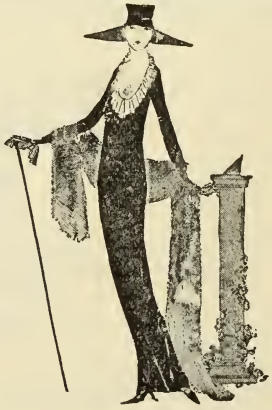

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FRIDAY, JUNE 2, 1922

PROGRAMME

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Mignon" . . . . . Thomas
3. LARGHETTO . . . . . Sleeper
   (Solo Violin, Mr. Jacques Hoffmann)
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
7. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
8. ORGAN SOLO: Rêverie . . . . . Lemare
   (Professor H. D. Sleeper)

---

9. SELECTION, "Good Morning Dearie" . . . . . Kern
10. WALTZ, "Très Jolie" . . . . . Waldteufel
11. RHAPSODY, "España" . . . . . Chabrier

*"Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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SATURDAY, JUNE 3, 1922

PROGRAMME

1. RAKOCZY MARCH . . . . . Berlioz
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. WALTZ from the Ballet, "Puppenfée" . . . . . Bayer
4. FANTASIA, "Faust" . . . . . Gounod

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. CHINESE DANCE from the "Nutcracker" Suite . . . . . Tchaikovsky
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. FANTASIA, "La Bohême" . . . . . Puccini
10. *VOLGA BARGEMEN'S SONG . . . . . Arranged by Agide Jacchia
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ›pes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of ›bor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, ›mewhat like a pile driver, and pulled by ropes.

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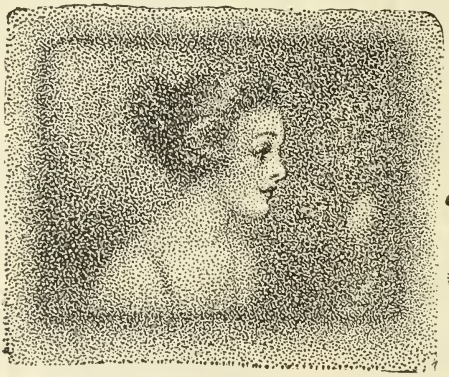

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MONDAY, JUNE 5, 1922

RUSSIAN–TCHAIKOVSKY PROGRAMME

1. CORTÈGE from "Mlada" . . . . . Rimsky-Korsakov
2. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—GEORGES MAGER)
4. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

5. BALLET SUITE, "The Nutcracker"
   a. Chinese Dance *b.* Trépak *c.* Waltz of the Flowers
6. ANDANTE CANTABILE (for strings)
7. MARCHE MINIATURE
8. OUVERTURE SOLENNELLE, "1812"

} . Tchaikovsky

---

9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
10. KAMMENOI OSTROW (with organ) . . . . . Rubinstein
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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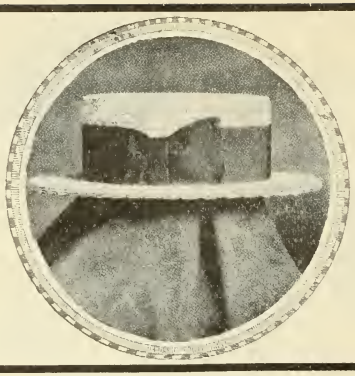

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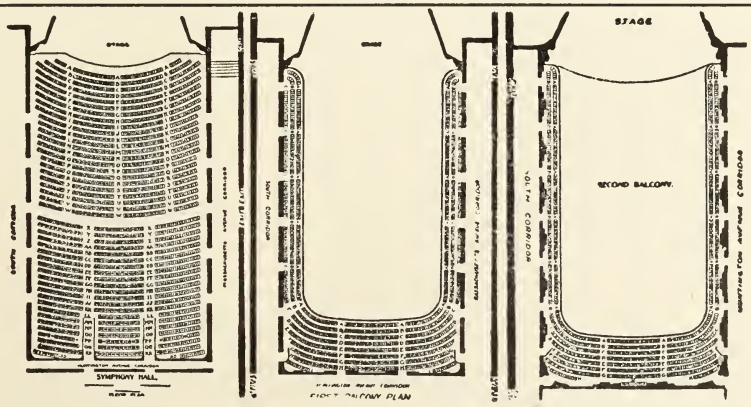

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WEDNESDAY, MAY 31, 1922
HARVARD NIGHT
PROGRAMME

1. CRUISER HARVARD . . . . . Strube
2. OVERTURE to "Mignon" . . . . . Thomas
3. FANTASIA, "L'Oracolo" . . . . . Leoni
4. HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)
   Chant de Guerre (with orchestra) . . . . . Florent Schmitt
   (Soloist, Joseph F. Lautner)
5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
6. SPANISH DANCE . . . . . Granados–Kreisler
   (Orchestrated by S. Seiniger, '13)
7. RHAPSODY, "Italia" . . . . . Casella
8. HARVARD GLEE CLUB (unaccompanied)
   Harvard Hymn . . . . . Paine
   Student Songs of Finland (Edited by Kurt Schindler)
   The Poor Little Girl . . . . . Merikanto
   Summer Evening . . . . . Palmgren
   (Soloist, Joseph F. Lautner)
   I'm Coming Home . . . . . Palmgren
   Choeur des Chameliers, from "Rebecca" . . . . . Franck
   "Let their Celestial Concerts All Unite" from "Samson" . . . . . Handel
9. MARCHE SLAVE . . . . . Tchaikovsky
10. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
11. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

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THURSDAY, JUNE 1, 1922

BOSTON TEACHERS CLUB NIGHT

PROGRAMME

1. FIRST HUNGARIAN DANCE . . . . . Brahms
2. OVERTURE to "Pique Dame" . . . . . Suppé
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Manon" . . . . . Massenet

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. WHISPERING OF THE FLOWERS . . . . . Blon
7. *LARGO from the "New World" Symphony . . . . . Dvořák
8. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

9. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti
10. MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
11. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite Grieg

*The years 1892–1895 Antonin Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes—the Czechish blood of the composer is even more apparent in all parts. Some claim that this, the slow movement, depicts Hiawatha's longing, from Longfellow's poem; others claim that it is the lament of a homesick Czech. The composer himself left no clew on this point other than the music itself. The principal theme of the movement is sung by the mellow English horn.

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Cincinnati, Ohio	*Commercial Tribune*
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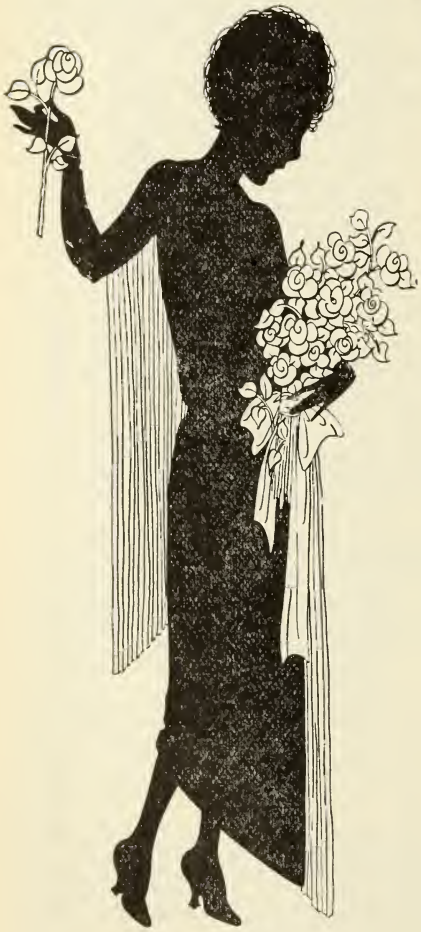

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

FRIDAY, JUNE 2, 1922

PROGRAMME

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Mignon" . . . . . Thomas
3. LARGHETTO . . . . . Sleeper
   (Solo Violin, Mr. Jacques Hoffmann)
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . . Wolf-Ferrari
7. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
8. ORGAN SOLO: Rêverie . . . . . Lemare
   (Professor H. D. Sleeper)

---

9. SELECTION, "Good Morning Dearie" . . . . . Kern
10. WALTZ, "Très Jolie" . . . . . Waldteufel
11. RHAPSODY, "España" . . . . . Chabrier

*"Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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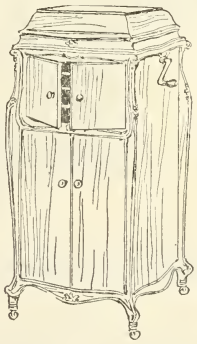

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SATURDAY, JUNE 3, 1922

PROGRAMME

1. RAKOCZY MARCH . . . . . Berlioz
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. WALTZ from the Ballet, "Puppenfée" . . . . . Bayer
4. FANTASIA, "Faust" . . . . . Gounod

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. CHINESE DANCE from the "Nutcracker" Suite . . . . . Tchaikovsky
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. FANTASIA, "La Bohême" . . . . . Puccini
10. *VOLGA BARGEMEN'S SONG . . . . . Arranged by Agide Jacchia
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ropes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came a poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry "Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of labor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, somewhat like a pile driver, and pulled by ropes.

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MONDAY, JUNE 5, 1922

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. CORTÈGE from "Mlada" . . . . . Rimsky-Korsakov
2. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—GEORGES MAGER)
4. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

5. BALLET SUITE, "The Nutcracker"
   a. Chinese Dance *b.* Trépak *c.* Waltz of the Flowers
6. ANDANTE CANTABILE (for strings)
7. MARCHE MINIATURE
8. OUVERTURE SOLENNELLE, "1812"

} . Tchaikovsky 1840–1893

---

9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
10. KAMMENOI OSTROW (with organ) . . . . . Rubinstein
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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TUESDAY, JUNE 6, 1922

SOUTHERN NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. WALTZ, "Roses from the South" . . . . . Strauss
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SOUTHERN RHAPSODY . . . . . Hosmer
6. LARGO from the "New World" Symphony . . . . . Dvořák
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

---

9. SELECTION OF SOUTHERN AIRS . . . . . Bendix
10. INVITATION TO THE DANCE . . . . . Weber-Berlioz
11. MARCH, "King Cotton" . . . . . Sousa

* Its sequence of themes makes the Prelude almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

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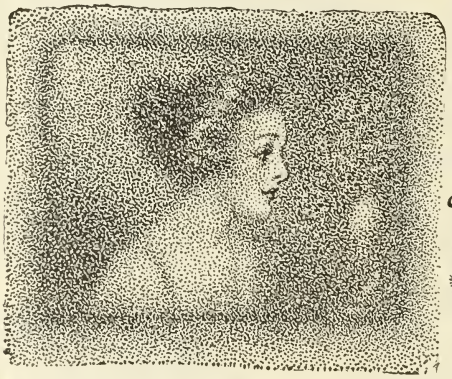

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WEDNESDAY, JUNE 7, 1922

TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
2. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. FANTASIA, "Carmen" . . . . . Bizet
4. COLLEGE SONGS

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. SELECTION, "The Wrong Steer," Tech Show, 1922
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. COLLEGE SONGS

---

9. INTRODUCTION to "Othello" . . . . . Verdi
10. SELECTION, "Sally" . . . . . Kern
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

STEIN SONG

*Johann Strauss, the "waltz king" (1825–90), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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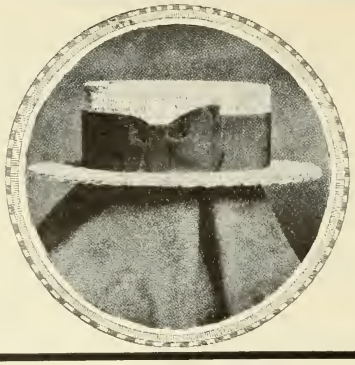

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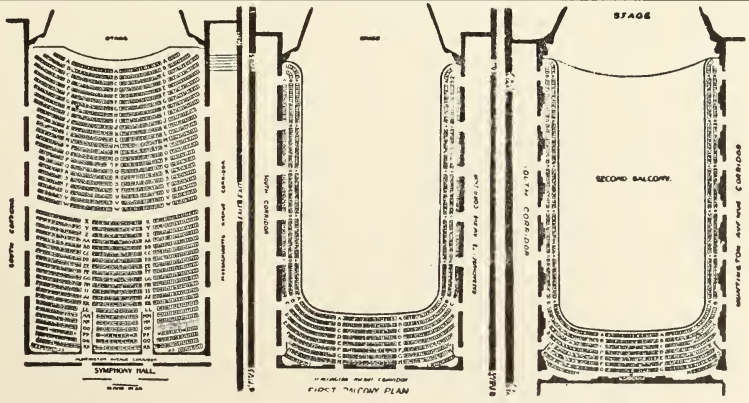

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FRIDAY, JUNE 2, 1922

SMITH COLLEGE NIGHT

PROGRAMME

1. MARCH, "Queen of Sheba" . . . . . Gounod
2. OVERTURE to "Mignon" . . . . . Thomas
3. LARGHETTO . . . . . Sleeper
   (Solo Violin, Mr. JACQUES HOFFMANN)
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
6. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
7. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
8. ORGAN SOLO: Rêverie . . . . . Lemare
   (Professor H. D. SLEEPER)

---

9. SELECTION, "Good Morning Dearie" . . . . . Kern
10. WALTZ, "Très Jolie" . . . . . Waldteufel
11. RHAPSODY, "España" . . . . . Chabrier

O! FAIREST ALMA MATER . . . . . Sleeper

*"Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

RUSSIAN-TCHAIKOVSKY PROGRAMME . . . . . Monday, June 5

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SATURDAY, JUNE 3, 1922

PROGRAMME

1. RAKOCZY MARCH . . . . . Berlioz
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. WALTZ from the Ballet, "Puppenfée" . . . . . Bayer
4. FANTASIA, "Faust" . . . . . Gounod

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. CHINESE DANCE from the "Nutcracker" Suite . . . . . Tchaikovsky
8. OVERTURE to "Rienzi" . . . . . Wagner

---

9. FANTASIA, "La Bohême" . . . . . Puccini
10. *VOLGA BARGEMEN'S SONG . . . . . Arranged by Agide Jacchia
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*On the banks of the Volga, before the era of steamboats, the sole occupation of certain peasants was to haul by ropes heavily laden barges from one town to the next. From the exhausting strain of this work, spontaneously came a poignant folk melody. The bargemen make a distant clump of birch trees the goal of their efforts. The cry "Ay—ouch—nem!" accompanies the heaving and slackening motion of their labor. "Dubínushka" is also a song of labor (with a revolutionary undercurrent). The "Dubínushka" is a primitive arrangement for driving stakes, somewhat like a pile driver, and pulled by ropes.

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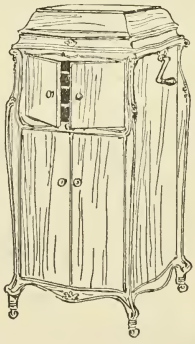

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Cincinnati, Ohio	*Commercial Tribune*
Hamilton, Ohio	*Hamilton News*

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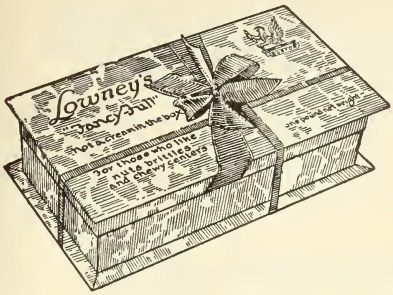

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MONDAY, JUNE 5, 1922

RUSSIAN–TCHAIKOVSKY PROGRAMME

1. CORTÈGE from "Mlada" . . . . . Rimsky-Korsakov
2. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—GEORGES MAGER)
4. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

5. BALLET SUITE, "The Nutcracker"
   a. Chinese Dance *b.* Trépak *c.* Waltz of the Flowers
6. ANDANTE CANTABILE (for strings)
7. MARCHE MINIATURE
8. OUVERTURE SOLENNELLE, "1812"

} . Tchaikovsky 1840–1893

---

9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
10. KAMMENOI OSTROW (with organ) . . . . . Rubinstein
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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TUESDAY, JUNE 6, 1922

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. WALTZ, "Roses from the South" . . . . . Strauss
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SOUTHERN RHAPSODY . . . . . Hosmer
6. LARGO from the "New World" Symphony . . . . . Dvořák
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

---

9. SELECTION OF SOUTHERN AIRS . . . . . Bendix
10. INVITATION TO THE DANCE . . . . . Weber-Berlioz
11. MARCH, "King Cotton" . . . . . Sousa

* Its sequence of themes makes the Prelude almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner A little later a scherzo-like episode, in which the wood-wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then, Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

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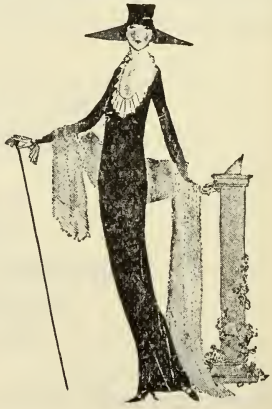

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TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
2. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. FANTASIA, "Carmen" . . . . . Bizet
4. COLLEGE SONGS

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. SELECTION, "The Wrong Steer," Tech Show, 1922
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. COLLEGE SONGS

---

9. INTRODUCTION to "Othello" . . . . . Verdi
10. SELECTION, "Sally" . . . . . Kern
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

STEIN SONG

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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THURSDAY, JUNE 8, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "William Tell" . . . . . Rossini
3. BARCAROLLE . . . . . R. Stevens
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FROM THE BALLET SUITE, "The Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Waltz of the Flowers
6. ARIA, "Non piu Andrai" from "The Marriage of Figaro" . . . . . Mozart
   (Soloist, CHARLES H. BENNETT)
7. EILI, EILI . . . . . Arranged by Agide Jacchia
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. SELECTIONS from "Sixes and Sevens" . . . . . R. L. Harlow
10. WALTZ, "Grubenlichter" . . . . . Zeller
11. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" Wagner

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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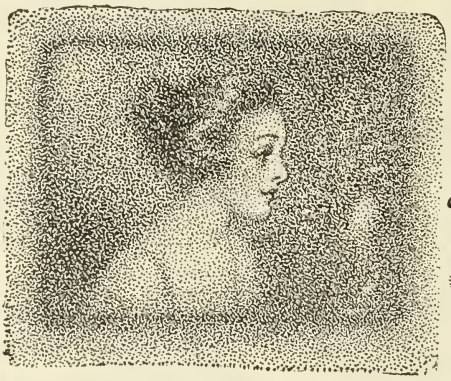

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FRIDAY, JUNE 9, 1922

PROGRAMME

1. MARCH, "Flying Banners" . . . . . Blon
2. OVERTURE to "The Bartered Bride" . . . . . Smetana
3. WALTZ, "Morning Journals" . . . . . Strauss
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. LIEBESFREUD . . . . . Kreisler
8. OVERTURE to "Oberon" . . . . . Weber

---

9. FROM THE BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Waltz *b.* Czardas
10. PRELUDE TO ACT III, "Traviata" . . . . . Verdi
11. AMERICAN FANTASY . . . . . Bendix

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his love drama, "Tristan and Isolde." Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

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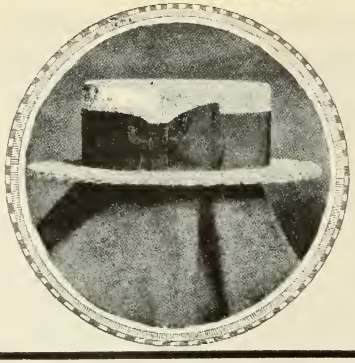

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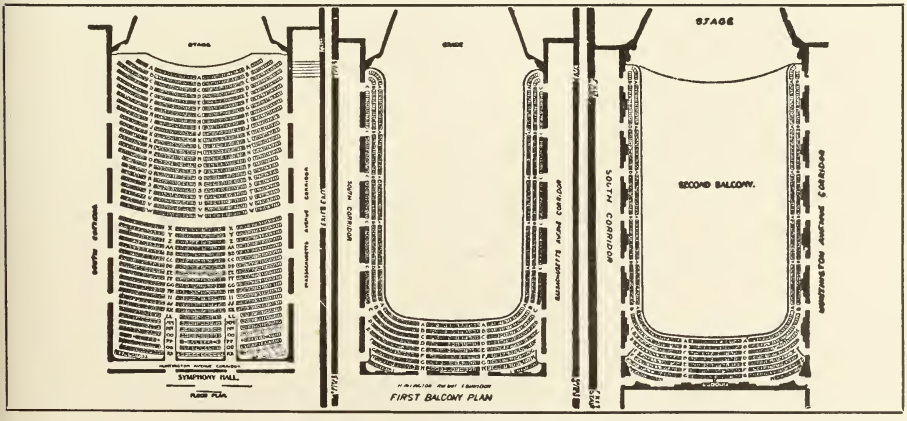

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MONDAY, JUNE 5, 1922

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. CORTÈGE from "Mlada" . . . . . Rimsky-Korsakov
2. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—GEORGES MAGER)
4. *FINALE, Fourth Symphony . . . . . Tchaikovsky

---

5. BALLET SUITE, "The Nutcracker"
   a. Chinese Dance *b.* Trépak *c.* Waltz of the Flowers
6. ANDANTE CANTABILE (for strings)
7. MARCHE MINIATURE
8. OUVERTURE SOLENNELLE, "1812"

} . Tchaikovsky 1840–1893

---

9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
10. KAMMENOI OSTROW (with organ) . . . . . Rubinstein
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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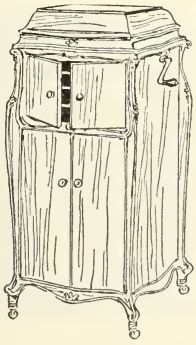

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TUESDAY, JUNE 6, 1922

SOUTHERN NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
3. WALTZ, "Roses from the South" . . . . . Strauss
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SOUTHERN RHAPSODY . . . . . Hosmer
6. *LARGO from the "New World" Symphony . . . . . Dvořák
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

---

9. SELECTION OF SOUTHERN AIRS . . . . . Bendix
10. INVITATION TO THE DANCE . . . . . Weber-Berlioz
11. MARCH, "King Cotton" . . . . . Sousa

*The years 1892–1895 Antonin Dvorák spent in the United States, and during that time composed his Symphony "From the New World." He had been deeply interested in the music of our negroes and Indians, and after his departure a lengthy and rather fruitless controversy arose as to how much of the negro "folk song" the Symphony contains. The syncopated "catch" of the spirituals is not hard to perceive in its themes; measures of "Swing Low Sweet Chariot" are plainly discernible, however, the Czechish blood of the composer is apparent in all parts. The principal theme of this slow movement is sung by the mellow English horn.

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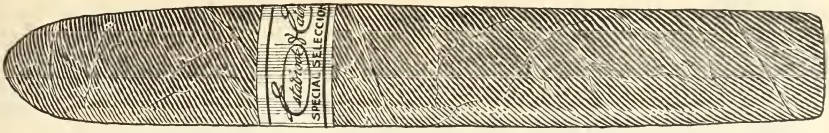

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WEDNESDAY, JUNE 7, 1922

TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
2. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. FANTASIA, "Carmen" . . . . . Bizet
4. COLLEGE SONGS

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. SELECTION, "The Wrong Steer," Tech Show, 1922
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. COLLEGE SONGS

---

9. INTRODUCTION to "Othello" . . . . . Verdi
10. SELECTION, "Sally" . . . . . Kern
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

STEIN SONG

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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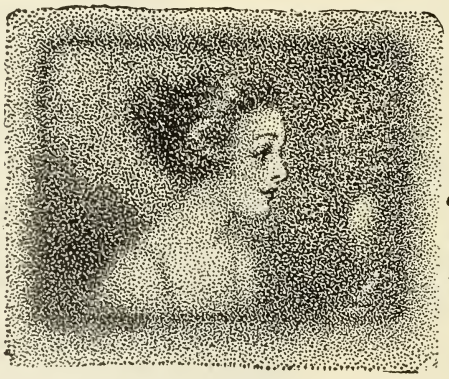

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THURSDAY, JUNE 8, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "William Tell" . . . . . Rossini
3. BARCAROLLE . . . . . R. Stevens
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FROM THE BALLET SUITE, "The Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Waltz of the Flowers
6. ARIA, "Non piu Andrai" from "The Marriage of Figaro" . . . . . Mozart
   (Soloist, CHARLES H. BENNETT)
7. EILI, EILI . . . . . Arranged by Agide Jacchia
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. SELECTIONS from "Sixes and Sevens" . . . . . R. L. Harlow
10. WALTZ, "Miners' Lights" . . . . . Zeller
11. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" Wagner

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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FRIDAY, JUNE 9, 1922

PROGRAMME

1. MARCH, "Flying Banners" . . . . . Blon
2. OVERTURE to "The Bartered Bride" . . . . . Smetana
3. WALTZ, "Morning Journals" . . . . . Strauss
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. LIEBESFREUD . . . . . Kreisler
8. OVERTURE to "Oberon" . . . . . Weber

---

9. FROM THE BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Waltz *b.* Czardas
10. PRELUDE TO ACT III, "Traviata" . . . . . Verdi
11. AMERICAN FANTASY . . . . . Bendix

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his love drama, "Tristan and Isolde." Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

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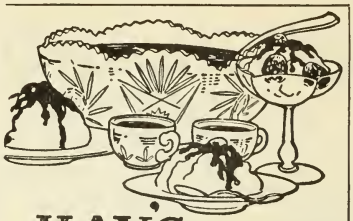

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SATURDAY, JUNE 10, 1922

PROGRAMME

1. FÊTE BOHÊME . . . . . Massenet
2. OVERTURE to "Jeanne d'Arc" . . . . . Verdi
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. *FANTASIA, "Eugen Onégin" . . . . . Tchaikovsky

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
7. INTERMEZZO from "Suor Angelica" . . . . . Puccini
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobudy knows de Trouble I've seen"
10. MARCH OF THE TOYS . . . . . Herbert
11. "LES CHASSERESSES" . . . . . Delibes

*"To refrain from writing operas," wrote Tchaikovsky, "is the act of a hero, and we have only one such hero, in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go away with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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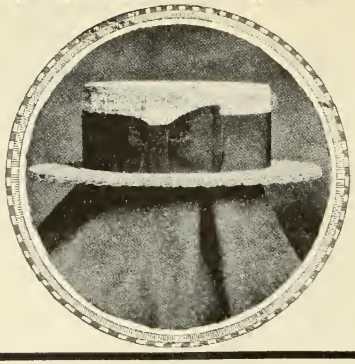

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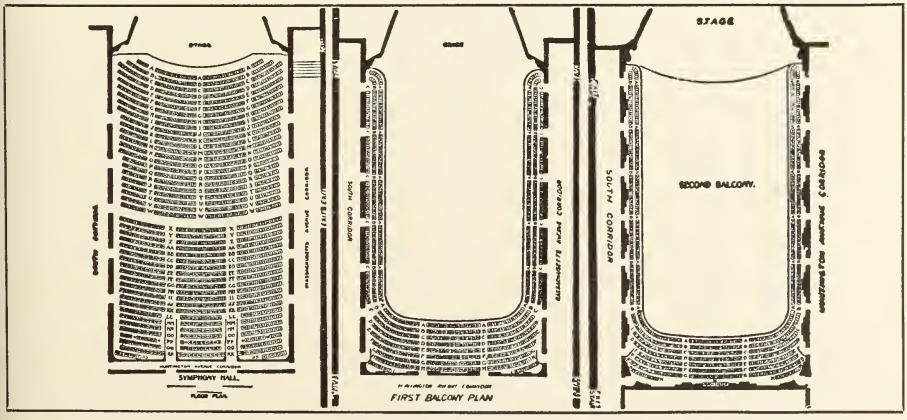

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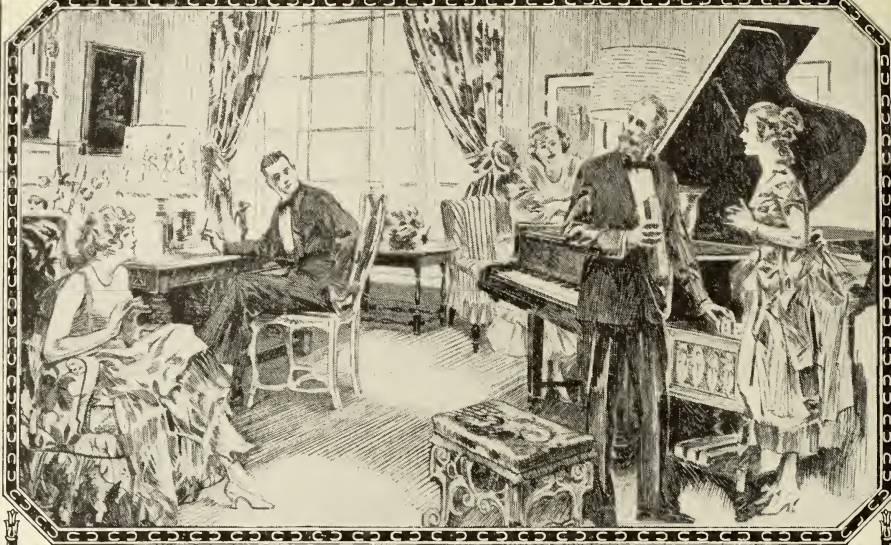

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WEDNESDAY, JUNE 7, 1922

TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
2. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. FANTASIA, "Carmen" . . . . . Bizet
4. *a.* Group of Songs by Charles A. Thomas, Sp.
   Presentation of Class Banner by the Alumni Association
   b. "Take Me Back to Tech"
   (Song Leader, S. Parker McConnell, '22)

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. SELECTION, "The Wrong Steer," Tech Show, 1922
   A. H. Fischer, '22, F. D. Gage, '22, J. H. Randall, '22, H. G. Ripley, Jr., Sp.
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. COLLEGE SONGS
   a. "M. I. T." . . . . . Hatch
   Technology Chorus directed by Stephen S. Townsend
   b. Glee Club Quartet

---

9. INTRODUCTION to "Othello" . . . . . Verdi
10. SELECTION, "Sally" . . . . . Kern
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

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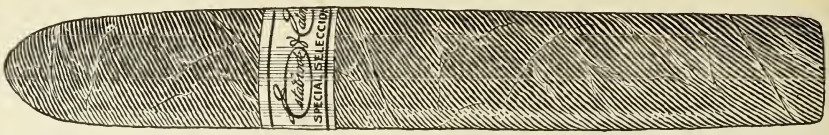

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EUCLID LODGE NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "William Tell" . . . . . Rossini
3. BARCAROLLE . . . . . R. Stevens
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FROM THE BALLET SUITE, "The Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Waltz of the Flowers
6. ARIA, "Non piu Andrai" from "The Marriage of Figaro" . . . . . Mozart
   (Soloist, CHARLES H. BENNETT)
7. EILI, EILI . . . . . Arranged by Agide Jacchia
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. SELECTION from "Sixes and Sevens" . . . . . R. L. Harlow
10. WALTZ, "Miners' Lights" . . . . . Zeller
11. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" Wagner

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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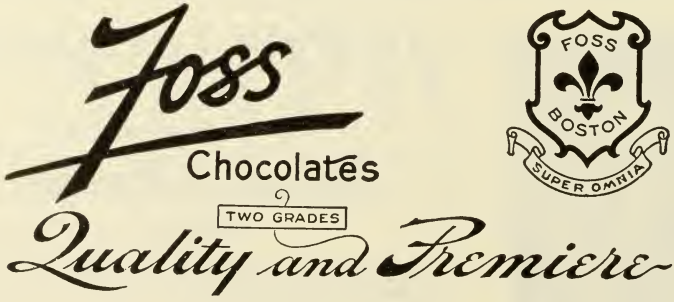

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FRIDAY, JUNE 9, 1922

PROGRAMME

1. MARCH, "Flying Banners" . . . . . Blon
2. OVERTURE to "The Bartered Bride" . . . . . Smetana
3. WALTZ, "Morning Journals" . . . . . Strauss
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. LIEBESFREUD . . . . . Kreisler
8. OVERTURE to "Oberon" . . . . . Weber

---

9. FROM THE BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Waltz *b.* Czardas
10. PRELUDE TO ACT III, "Traviata" . . . . . Verdi
11. AMERICAN FANTASY . . . . . Bendix

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his ove drama, "Tristan and Isolde." Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

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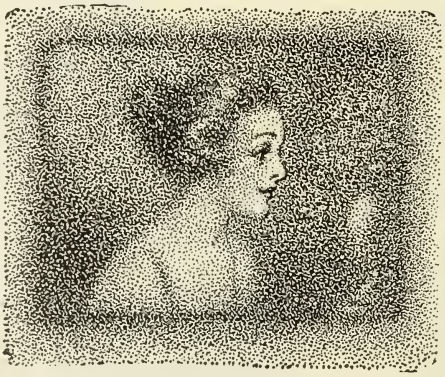

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SATURDAY, JUNE 10, 1922

PROGRAMME

1. FÊTE BOHÊME . . . . . Massenet
2. OVERTURE to "Jeanne d'Arc" . . . . . Verdi
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. *FANTASIA, "Eugen Onégin" . . . . . Tchaikovsky

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
7. INTERMEZZO from "Suor Angelica" . . . . . Puccini
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobudy knows de Trouble I've seen"
10. MARCH OF THE TOYS . . . . . Herbert
11. "LES CHASSERESSES" . . . . . Delibes

*"To refrain from writing operas," wrote Tchaikovsky, "is the act of a hero, and we have only one such hero, in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go away with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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MONDAY, JUNE 12, 1922

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night Dawn Sunrise
6. WALTZ, "Everywoman" . . . . . Chadwick
7. FANTÔMES . . . . . Chaloff
8. CORTÊGE . . . . . H. M. Dunham

---

9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
10. MINUET . . . . . Boccherini
11. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky

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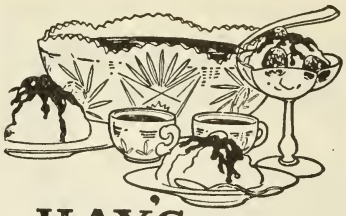

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TUESDAY, JUNE 13, 1922

PROGRAMME

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. OVERTURE, "In Bohemia" . . . . . Hadley
3. INDIAN SUMMER, An American Idyl . . . . . Herbert
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. FINLANDIA . . . . . Sibelius
6. NOËL, from the Symphonic Sketches . . . . . Chadwick
7. BUTTERFLY . . . . . Densmore
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. *RHAPSODY, "España" . . . . . Chabrier

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

WEDNESDAY, JUNE 14, 1922

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "The Beautiful Blue Danube" . . . . . Strauss
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *RIDE OF THE VALKYRIES . . . . . Wagner

---

9. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli
10. SERENADE, "Les Millions d'Arlequin" . . . . . Drigo
11. ENTRANCE OF THE BOYARDS . . . . . Halvorsen

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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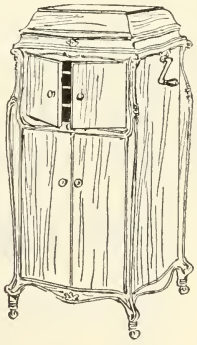

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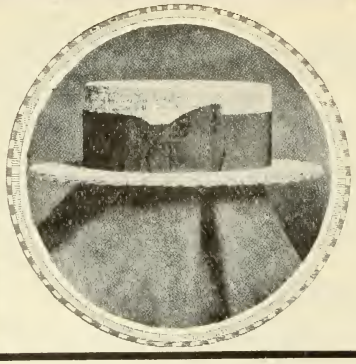

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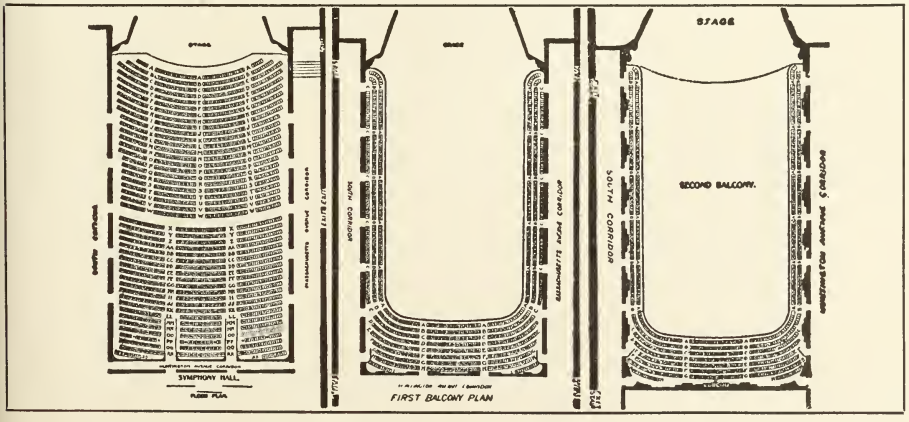

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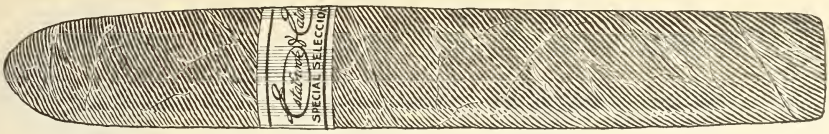

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FRIDAY, JUNE 9, 1922

PROGRAMME

1. MARCH, "Flying Banners" . . . . . Blon
2. OVERTURE to "The Bartered Bride" . . . . . Smetana
3. WALTZ, "Morning Journals" . . . . . Strauss
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. LIEBESFREUD . . . . . Kreisler
8. OVERTURE to "Oberon" . . . . . Weber

---

9. FROM THE BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Waltz *b.* Czardas
10. PRELUDE TO ACT III, "La Traviata" . . . . . Verdi
11. AMERICAN FANTASY . . . . . Bendix

The Boston Club of Applied Psychology has taken a large part of the house for tonight's concert

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his love drama, "Tristan and Isolde." Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

PROGRAMME OF DANCE MUSIC . . . . . **Thursday, June 15**
REQUEST NIGHT **(See page 14)** . . . . . **Monday, June 26**

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SATURDAY, JUNE 10, 1922

PROGRAMME

1. FÊTE BOHÊME . . . . . Massenet
2. OVERTURE to "Jeanne d'Arc" . . . . . Verdi
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. *FANTASIA, "Eugen Onégin" . . . . . Tchaikovsky

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
7. INTERMEZZO from "Suor Angelica" . . . . . Puccini
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobudy knows de Trouble I've seen"
10. MARCH OF THE TOYS . . . . . Herbert
11. "LES CHASSERESSES" . . . . . Delibes

*"To refrain from writing operas," wrote Tchaikovsky, "is the act of a hero, and we have only one such hero, in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go away with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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MONDAY, JUNE 12, 1922

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night — Dawn — Sunrise
6. WALTZ, "Everywoman" . . . . . Chadwick
7. FANTÔMES . . . . . Chaloff
8. CORTÊGE . . . . . H. M. Dunham

---

9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
10. MINUET . . . . . Boccherini
11. POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky

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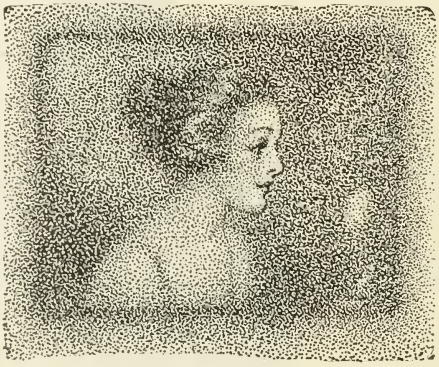

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TUESDAY, JUNE 13, 1922

PROGRAMME

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. OVERTURE, "In Bohemia" . . . . . Hadley
3. INDIAN SUMMER, An American Idyl . . . . . Herbert
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. FINLANDIA . . . . . Sibelius
6. NOËL, from the Symphonic Sketches . . . . . Chadwick
7. BUTTERFLY . . . . . Densmore
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. DANCE OF THE HOURS . . . . . Ponchielli
10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. *RHAPSODY, "España" . . . . . Chabrier

* Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus: "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

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WEDNESDAY, JUNE 14, 1922

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "The Beautiful Blue Danube" . . . . . Strauss
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *RIDE OF THE VALKYRIES . . . . . Wagner

---

9. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli
10. SERENADE, "Les Millions d'Arlequin" . . . . . Drigo
11. ENTRANCE OF THE BOYARDS . . . . . Halvorsen

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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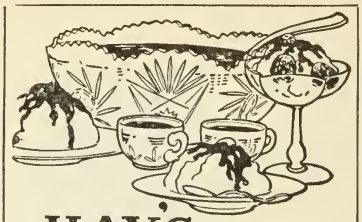

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, JUNE 15, 1922

A PROGRAMME OF DANCE MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. WALTZ, "Estudiantina" . . . . . Waldteufel
3. GAVOTTE . . . . . Jacchia
4. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

---

5. *BACCHANALE ("The Venusberg") from "Tannhäuser" . . . . . Wagner
6. MINUET . . . . . Boccherini
7. SCARF DANCE from "Callirhoë" . . . . . Chaminade
8. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

---

9. FROM THE BALLET, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Cortège de Bacchus
10. TANGO, "Cigarette" . . . . . Densmore
12. GYPSY DANCE from "Carmen" . . . . . Bizet

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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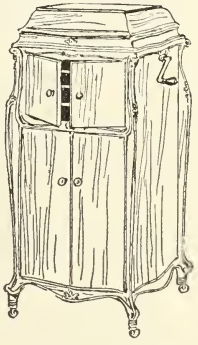

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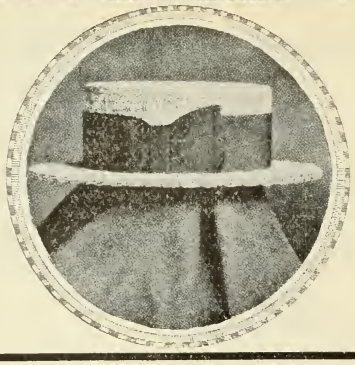

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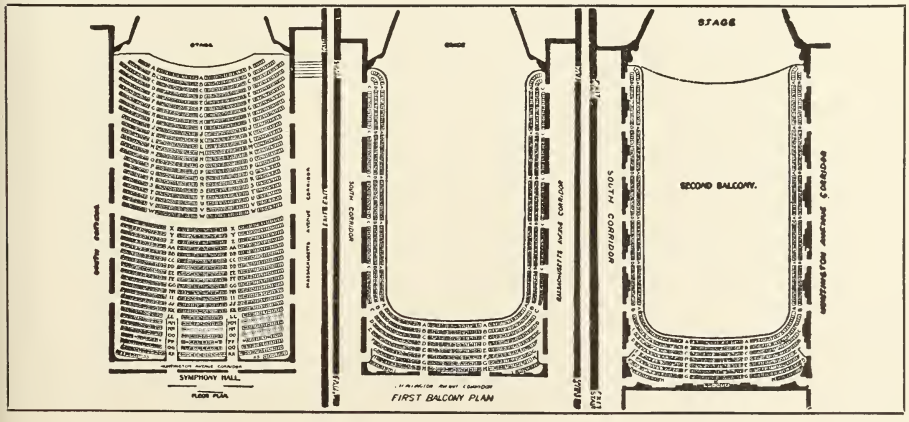

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PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. SCHERZO, "A Midsummer Night's Dream" . . . . . Mendelssohn
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night — Dawn — Sunrise
6. WALTZ, "Everywoman" . . . . . Chadwick
7. FANTÔMES . . . . . Chaloff
8. AURORA . . . . . H. M. Dunham

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9. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
10. MINUET . . . . . Boccherini
11. POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky

PROGRAMME OF DANCE MUSIC . . . . . **Thursday, June 15**
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TUESDAY, JUNE 13, 1922

PROGRAMME

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. OVERTURE, "In Bohemia" . . . . . Hadley
3. INDIAN SUMMER, An American Idyl . . . . . Herbert
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. FINLANDIA . . . . . Sibelius
6. NOËL, from the Symphonic Sketches . . . . . Chadwick
7. BUTTERFLY . . . . . Densmore
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. DANCE OF THE HOURS . . . . . Ponchielli
10. WALTZ, "Wine, Woman and Song" . . . . . Strauss
11. RHAPSODY, "España" . . . . . Chabrier

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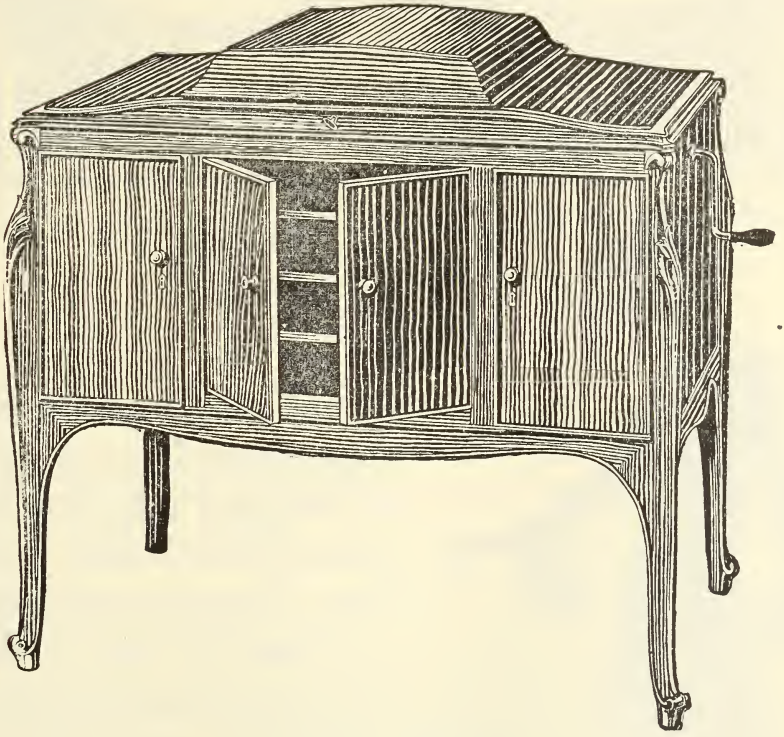

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WEDNESDAY, JUNE 14, 1922

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "The Beautiful Galathea" . . . . . Suppé
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *RIDE OF THE VALKYRIES . . . . . Wagner

---

9. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli
10. SERENADE, "Les Millions d'Arlequin" . . . . . Drigo
11. ENTRANCE OF THE BOYARDS . . . . . Halvorsen

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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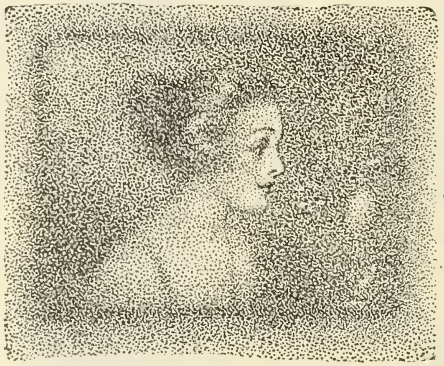

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A PROGRAMME OF DANCE MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. WALTZ, "Estudiantina" . . . . . Waldteufel
3. GAVOTTE . . . . . Jacchia
4. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

---

5. *BACCHANALE ("The Venusberg") from "Tannhäuser" . . . . . Wagner
6. MINUET . . . . . Boccherini
7. SCARF DANCE from "Callirhoë" . . . . . Chaminade
8. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

---

9. FROM THE BALLET, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Cortège de Bacchus
10. TANGO, "Cigarette" . . . . . Densmore
12. GYPSY DANCE from "Carmen" . . . . . Bizet

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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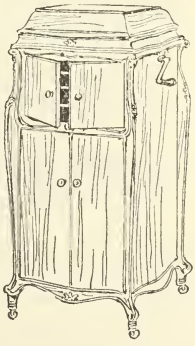

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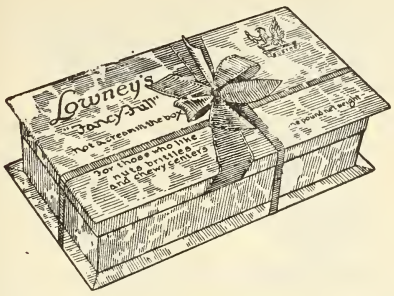

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SATURDAY, JUNE 17, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Roman Carnival" . . . . . Berlioz
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

STAR SPANGLED BANNER

5. RHAPSODY, "España" . . . . . Chabrier
6. VIOLIN SOLO: Prelude and Gavotte . . . . . Bach
   (JULIUS THEODOROWICZ)
7. HEART WOUNDS . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "The Last Waltz" . . . . . Straus
10. DIRGE . . . . . Seydel
11. AMERICAN MILITARY FANTASY . . . . . Rollinson

*This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums where to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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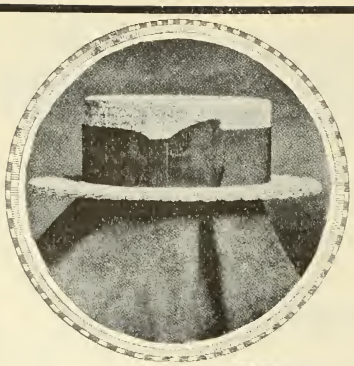

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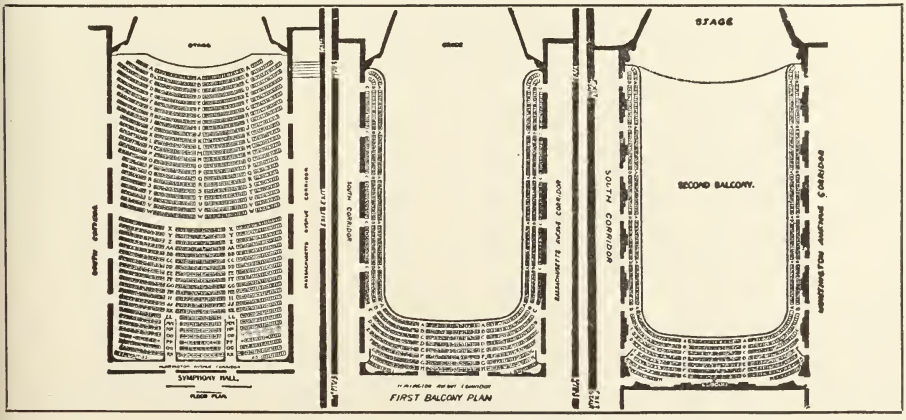

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WEDNESDAY, JUNE 14, 1922

MASSACHUSETTS STATE NURSES' ASSOCIATION NIGHT

PROGRAMME

1. MARCH, "Father of Victory" . . . . . Ganne
2. OVERTURE, "The Beautiful Galathea" . . . . . Suppé
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "La Tosca" . . . . . Puccini

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. BY THE WATERS OF MINNETONKA . . . . . Lieurance
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *RIDE OF THE VALKYRIES . . . . . Wagner

---

9. BALLET MUSIC from "La Gioconda" . . . . . Ponchielli
10. SERENADE, "Les Millions d'Arlequin" . . . . . Drigo
11. ENTRANCE OF THE BOYARDS . . . . . Halvorsen

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a music drama to be called "Siegfried's Death." Working backwards from this culminating episode, he worked out the scheme of a vast cycle of dramas. Still in exile, he wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried." But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

ITALIAN-VERDI PROGRAMME . . . . . **Wednesday, June 21**
REQUEST NIGHT **(See page 14)** . . . . . **Monday, June 26**

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THURSDAY, JUNE 15, 1922

A PROGRAMME OF DANCE MUSIC

1. POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. WALTZ, "Estudiantina" . . . . . Waldteufel
3. GAVOTTE . . . . . Jacchia
4. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

---

5. *BACCHANALE ("The Venusberg") from "Tannhäuser" . . . . . Wagner
6. MINUET . . . . . Boccherini
7. SCARF DANCE from "Callirhoë" . . . . . Chaminade
8. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák

---

9. FROM THE BALLET, "Sylvia" . . . . . Delibes
   a. Les Chasseresses *b.* Cortège de Bacchus
10. TANGO, "Cigarette" . . . . . Densmore
12. GYPSY DANCE from "Carmen" . . . . . Bizet

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*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvellous Bacchanale, introducing the first act, is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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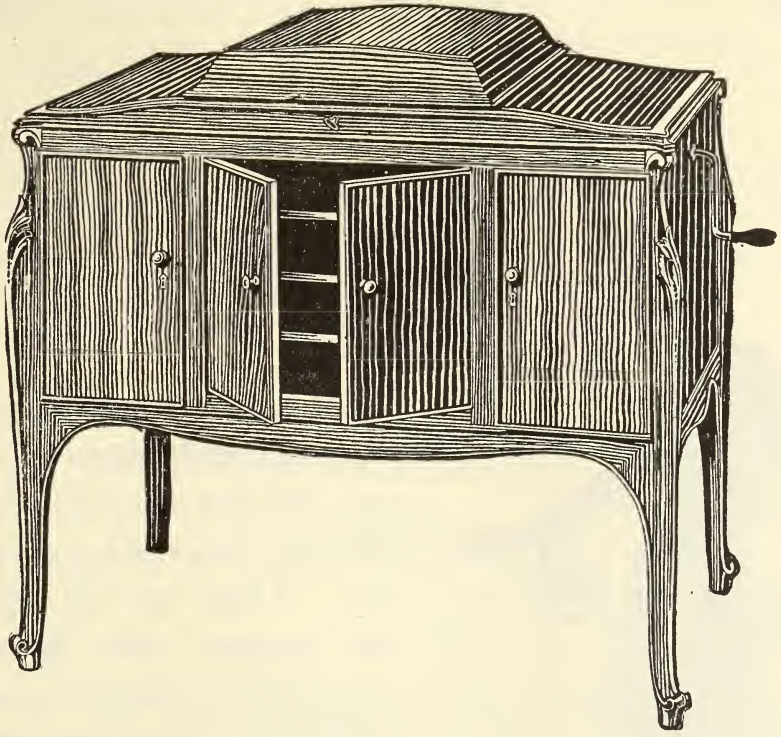

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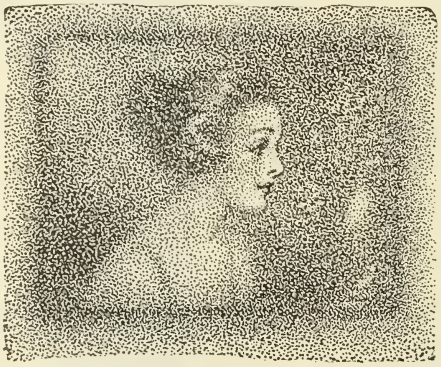

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

SATURDAY, JUNE 17, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Roman Carnival" . . . . . Berlioz
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4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

STAR SPANGLED BANNER

5. RHAPSODY, "España" . . . . . Chabrier
6. VIOLIN SOLO: Prelude and Gavotte . . . . . Bach
   (JULIUS THEODOROWICZ)
7. HEART WOUNDS . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "The Last Waltz" . . . . . Straus
10. DIRGE . . . . . Seydel
11. AMERICAN MILITARY FANTASY . . . . . Rollinson

*This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums where to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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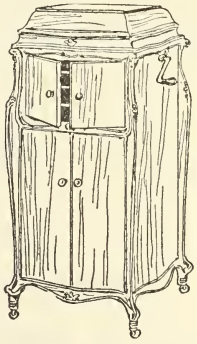

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MONDAY, JUNE 19, 1922

BOSTON UNIVERSITY NIGHT

(ENTIRE HOUSE TAKEN)

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "Phèdre" . . . . . Massenet
3. *WALTZ, "Roses from the South" . . . . . Strauss
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. ORGAN SOLO: Nocturne . . . . . Miller
   (Prof. JOHN P. MARSHALL)
7. MARCH OF THE TOYS . . . . . Herbert
8. BOSTON UNIVERSITY SONGS (with organ)

---

9. SELECTION, "The Last Waltz" . . . . . Straus
10. LARGO . . . . . Handel
    (Solo violin, harp, organ and strings)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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Conductor

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TUESDAY, JUNE 20, 1922

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. PRELUDE . . . . . Rachmaninov
7. SPANISH DANCE, "Panaderos" . . . . . Glazounov
8. *OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "The Last Waltz" . . . . . O. Straus
10. VOLGA BARGEMEN'S SONG . . . . . Arranged by Agide Jacchia
11. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

*This early music drama of Wagner did not immediately bring him the fame which, indeed, the world withheld until the close of his long career. He relates how, in a summer resort, he heard a chance bather whistling the theme of the Pilgrims' Chorus. Wagner was joyful in this first intimation that his music was becoming popular. This chorus, which opens and likewise closes the Overture, symbolizes the force of Christianity in struggle with paganism, symbolized in the middle portion by the sensuous strains of the Hill of Venus.

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MONDAY, JUNE 26

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WEDNESDAY, JUNE 21, 1922

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Madama Butterfly" . . . . . Puccini

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PROCESSION TO THE CATHEDRAL, "Lohengrin" . . . . . Wagner
7. *TARANTELLE . . . . . Jacchia
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "The Red Mill" . . . . . Herbert
10. RÊVE ANGÉLIQUE . . . . . Rubinstein
11. AMERICAN PATROL . . . . . Meacham

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed.

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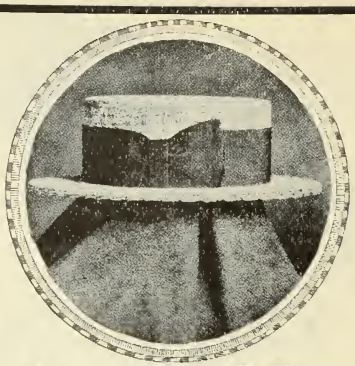

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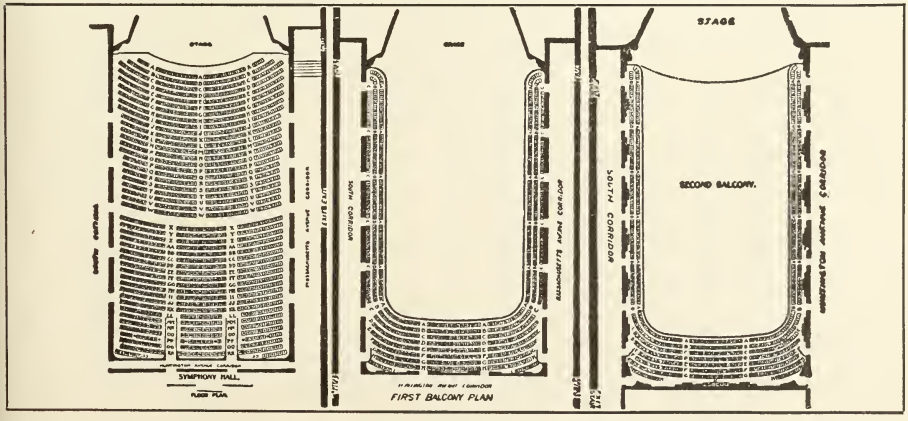

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SATURDAY, JUNE 17, 1922

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE, "Roman Carnival" . . . . . Berlioz
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

STAR SPANGLED BANNER

5. RHAPSODY, "España" . . . . . Chabrier
6. VIOLIN SOLO: Prelude and Gavotte . . . . . Bach
   (Julius Theodorowicz)
   (Accompanist—Albert W. Snow)
7. HEART WOUNDS . . . . . Grieg
8. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

9. SELECTION, "The Last Waltz" . . . . . Straus
10. DIRGE . . . . . Seydel
11. AMERICAN MILITARY FANTASY . . . . . Rollinson

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*This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums where to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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ITALIAN-VERDI PROGRAMME . . . . . **Thursday, June 29**

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MONDAY, JUNE 19, 1922

BOSTON UNIVERSITY NIGHT

(ENTIRE HOUSE TAKEN)

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "Phèdre" . . . . . Massenet
3. *WALTZ, "Roses from the South" . . . . . Strauss
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. ORGAN SOLO: Nocturne . . . . . Miller
   (Prof. JOHN P. MARSHALL)
7. MARCH OF THE TOYS . . . . . Herbert
8. BOSTON UNIVERSITY SONGS (with organ)

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9. SELECTION, "The Last Waltz" . . . . . Straus
10. LARGO . . . . . Handel
    (Solo violin, harp, organ and strings)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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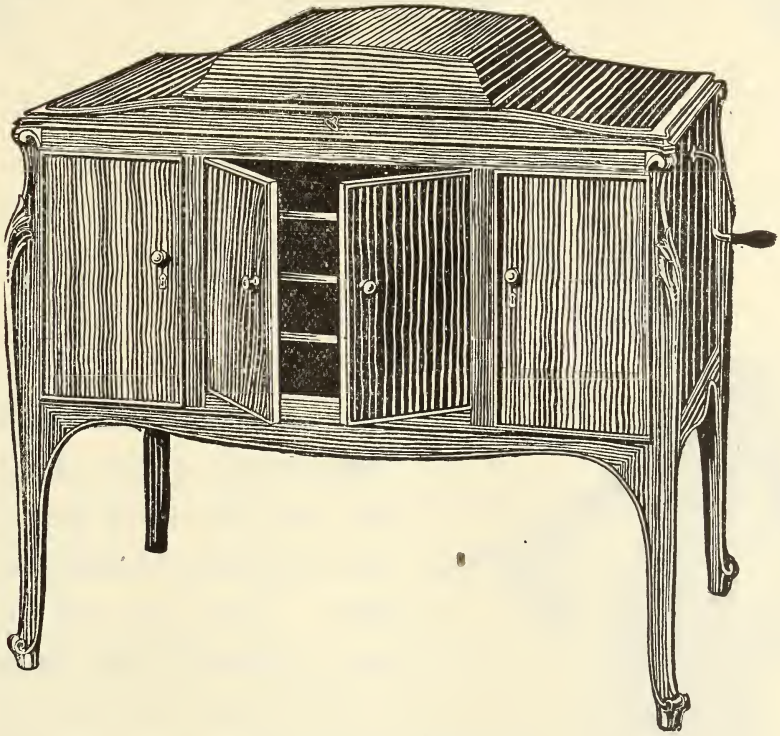

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SUMMER SESSION

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TUESDAY, JUNE 20, 1922

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

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5. FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. PRELUDE . . . . . Rachmaninov
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9. SELECTION, "The Last Waltz" . . . . . O. Straus
10. VOLGA BARGEMEN'S SONG . . . . . Arranged by Agide Jacchia
11. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

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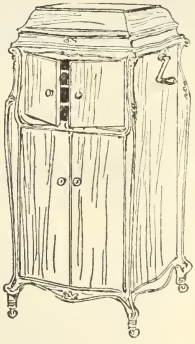

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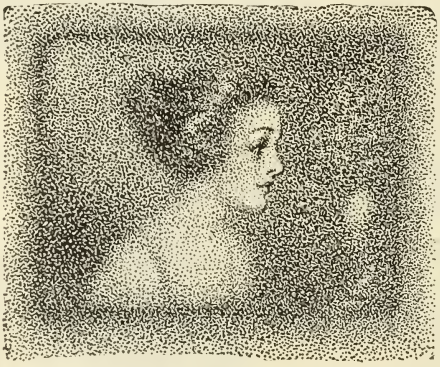

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WEDNESDAY, JUNE 21, 1922

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PROCESSION TO THE CATHEDRAL, "Lohengrin" . . . . . Wagner
7. *TARANTELLE . . . . . Jacchia
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "The Red Mill" . . . . . Herbert
10. KAMMENOI OSTROW (with organ) . . . . . Rubinstein
11. AMERICAN PATROL . . . . . Meacham

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White Rock . . . . . ¼ bot. 2
Pureoxia . . . . . ¼ bot. 1
Hi-Brow . . . . . ¼ bot. 1
San Hyja . . . . . ¼ bot. 1
Horse's Neck, 5c extra.

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THURSDAY, JUNE 22, 1922

PROGRAMME

1. MARCH, "Columbia" . . . . . Wilson
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—Henri Perret)
7. SONG WITHOUT WORDS . . . . . Tchaikovsky
8. *OVERTURE to "William Tell" . . . . . Rossini

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "España" . . . . . Waldteufel
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Of all the celebrated composers, none was so lazy or so fat as Rossini; few were so honored and decorated in their time, so prosperous or so witty in music and conversation alike. One of Rossini's numerous surprising acts was to forswear writing opera from the time of "William Tell" until his death—a span of forty years. It is impossible to say whether the cause was laziness or disillusionment. At any rate, he bought a magnificent Villa in Paris with his wealth, and received the Nobility each Sunday morning in his dressing gown.

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FRIDAY, JUNE 23, 1922

NOTRE DAME NIGHT

(OPEN TO THE PUBLIC)

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Le Jongleur de Notre Dame" . . . . . Massenet

---

5. POMP AND CIRCUMSTANCE . . . . . Elgar
6. PROCESSION TO THE CATHEDRAL, "Lohengrin" . . . . . Wagner
7. PRAYER AND INTERLUDE from "Suor Angelica" . . . . . Puccini
8. FINLANDIA . . . . . Sibelius

---

9. MARCHE SLAVE . . . . . Tchaikovsky
10. INTERMEZZO . . . . . Carroll
11. SELECTION OF SOUTHERN AIRS . . . . . Bendix

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MONDAY, JUNE 26

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SATURDAY, JUNE 24, 1922

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FINALE, "Fourth Symphony" . . . . . Tchaikovsky
6. INTERMEZZO . . . . . Crist
7. *RÊVE ANGELIQUE (with organ) . . . . . Rubinstein
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "You may Bury me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobudy knows de Trouble I've seen"
10. HUNGARIAN DANCE No. 7 . . . . . Brahms
11. RIDE OF THE VALKYRIES . . . . . Wagner

*"Rêve Angelique" is one of twenty-four pieces entitled "Kammenoi Ostrow." Kammenoi Ostrow is a picturesque island on the Neva River. While a guest at the castle of the Russian Grand Duchess Helen on this island, Rubinstein wrote a set of "musical portraits," dedicating one to each of the assembled guests. The character of "Rêve Angelique" suggests that romance was afoot.

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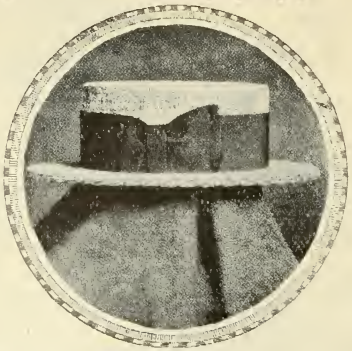

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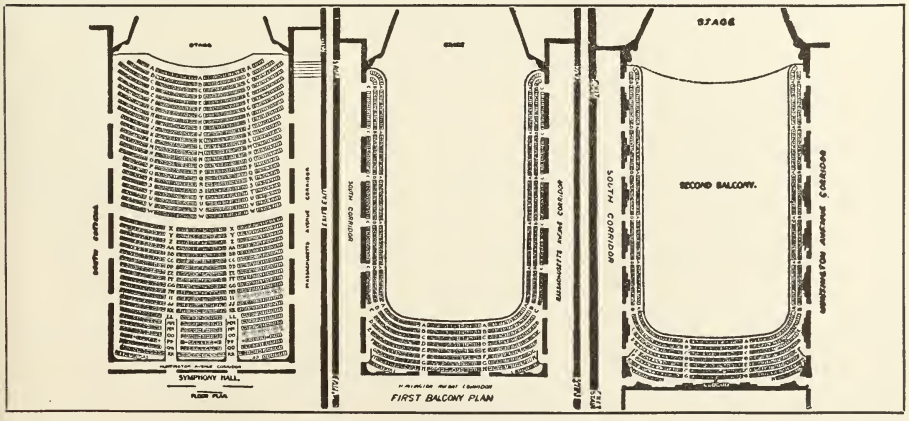

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WEDNESDAY, JUNE 21, 1922

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PROCESSION TO THE CATHEDRAL, "Lohengrin" . . . . . Wagner
7. *TARANTELLE . . . . . Jacchia
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "The Red Mill" . . . . . Herbert
10. KAMMENOI OSTROW (with organ) . . . . . Rubinstein
11. AMERICAN PATROL . . . . . Meacham

The Cambridge Elks have taken a part of the floor for tonight's concert

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed.

REQUEST NIGHT **(See page 14)** . . . . . **Monday, June 26**
ITALIAN-VERDI PROGRAMME . . . . . **Thursday, June 29**

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SUMMER SESSION

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, JUNE 22, 1922

PROGRAMME

1. MARCH, "Columbia" . . . . . Wilson
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—Henri Perret)
7. SONG WITHOUT WORDS . . . . . Tchaikovsky
8. *OVERTURE to "William Tell" . . . . . Rossini

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "España" . . . . . Waldteufel
11. STARS AND STRIPES FOREVER . . . . . Sousa

The U. S. Veterans' Bureau has taken a part of the house for to-night's Concert

*Of all the celebrated composers, none was so lazy or so fat as Rossini; few were so honored and decorated in their time, so prosperous or so witty in music and conversation alike. One of Rossini's numerous surprising acts was to forswear writing opera from the time of "William Tell" until his death—a span of forty years. It is impossible to say whether the cause was laziness or disillusionment. At any rate, he bought a magnificent Villa in Paris with his wealth, and received the Nobility each Sunday morning in his dressing gown.

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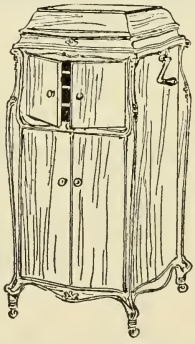

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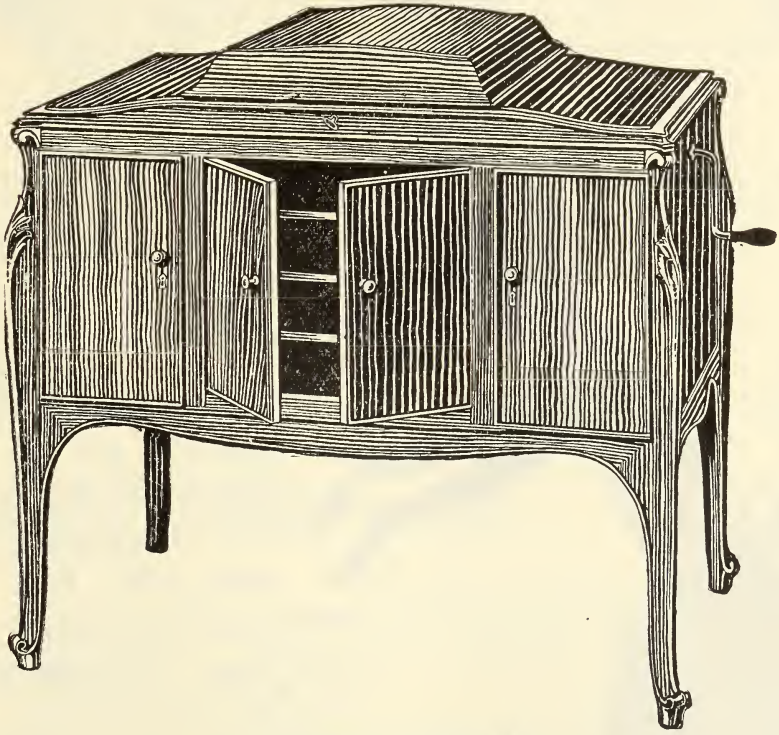

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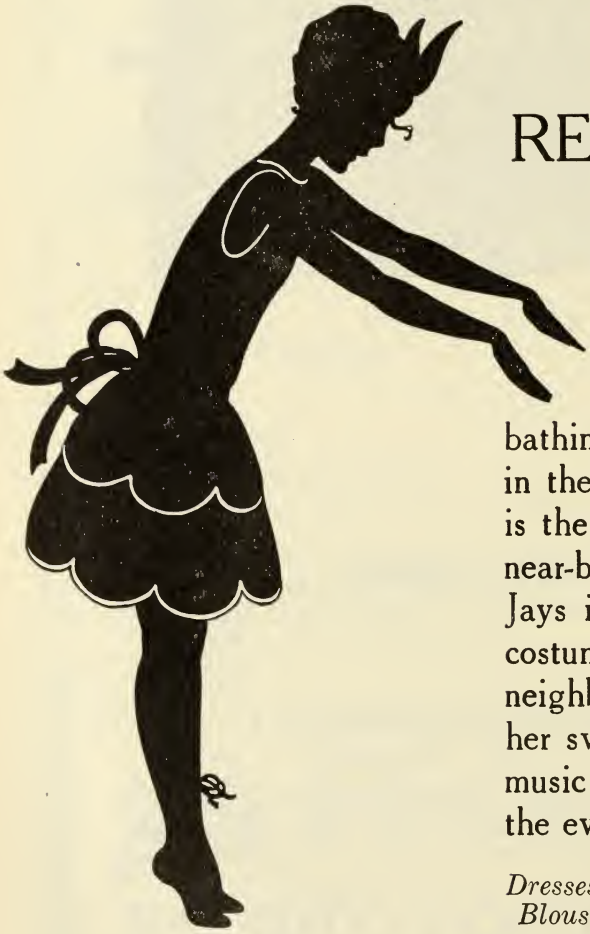

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FRIDAY, JUNE 23, 1922

NOTRE DAME NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Le Jongleur de Notre Dame" . . . . . Massenet

---

5. POMP AND CIRCUMSTANCE . . . . . Elgar
6. PROCESSION TO THE CATHEDRAL, "Lohengrin" . . . . . Wagner
7. PRAYER AND INTERLUDE from "Suor Angelica" . . . . . Puccini
8. FINLANDIA . . . . . Sibelius

NOTRE DAME, DEAR NOTRE DAME

9. MARCHE SLAVE . . . . . Tchaikovsky
10. INTERMEZZO . . . . . Carroll
11. SELECTION OF SOUTHERN AIRS . . . . . Bendix

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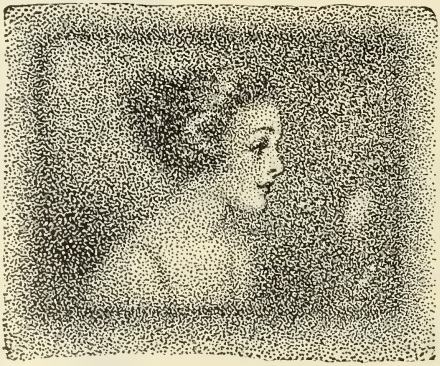

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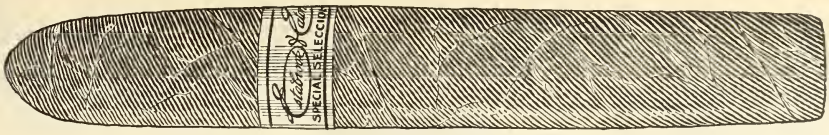

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SATURDAY, JUNE 24, 1922

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FINALE, "Fourth Symphony" . . . . . Tchaikovsky
6. INTERMEZZO . . . . . Crist
7. *RÊVE ANGELIQUE (with organ) . . . . . Rubinstein
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "You may Bury me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobody knows de Trouble I've seen"
10. HUNGARIAN DANCE No. 7 . . . . . Brahms
11. RIDE OF THE VALKYRIES . . . . . Wagner

*"Rêve Angelique" is one of twenty-four pieces entitled "Kammenoi Ostrow." Kammenoi Ostrow is a picturesque island on the Neva River. While a guest at the castle of the Russian Grand Duchess Helen on this island, Rubinstein wrote a set of "musical portraits," dedicating one to each of the assembled guests. The character of "Rêve Angelique" suggests that romance was afoot.

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Lucky Strike	20
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PROGRAMME

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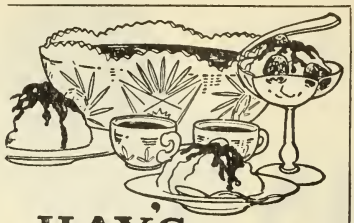

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TUESDAY, JUNE 27, 1922

PROGRAMME

1. CORTÈGE DE BACCHUS . . . . . Delibes
2. OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. *BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Ouverture Miniature *b.* Trépak
6. FLUTE SOLO
   (Arthur Brooke)
7. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
8. RHAPSODY, "España" . . . . . Chabrier

---

9. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
10. LYRIC PIECE . . . . . Ballantine
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

* Gifts are presented to the children at a certain Christmas-tree party, according to this ballet, and little Marie receives an ordinary nutcracker, which she loves, and fondles when broken by the boys. At midnight she steals downstairs to look at it. Suddenly—the playthings all become alive. An army of mice, led by their king, attack them and threaten to annihilate the honey-cake soldiers. But the tin soldiers, bravely commanded by the nutcracker, rush to their aid. At the moment when the mice seem to be victorious, Marie throws her shoe at the king. He dies and the mice are defeated. The nutcracker is transformed into a handsome prince, who thanks his rescuer and takes her flying over a wintry forest to his magic kingdom of sweetmeats and lollypops.

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MONDAY, JUNE 26

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2.....

3.....

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WEDNESDAY, JUNE 28, 1922

PROGRAMME

TO BE ANNOUNCED

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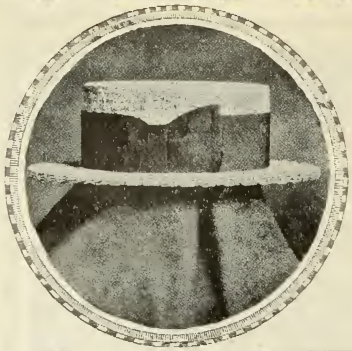

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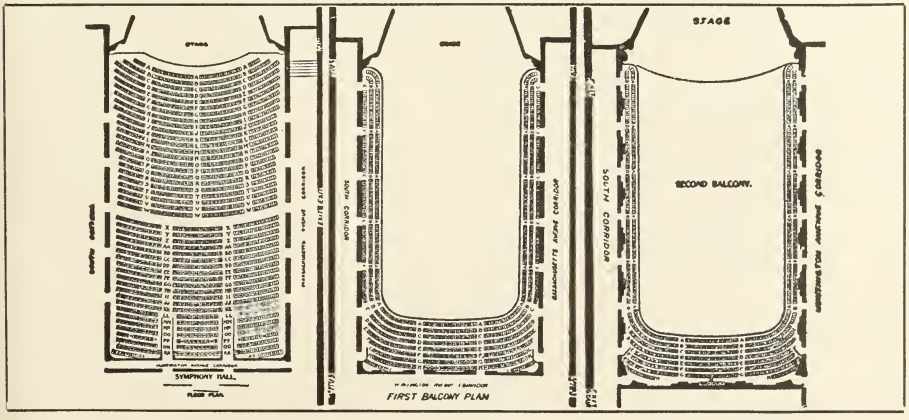

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SUMMER SESSION

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Boston, Friday, June 23, 1922 Orchestra of Symphony Players AGIDE JACCHIA, Conductor **No. 22**

W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

FRIDAY, JUNE 23, 1922

NOTRE DAME NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Le Jongleur de Notre Dame" . . . . . Massenet

---

5. POMP AND CIRCUMSTANCE . . . . . Elgar
6. PROCESSION TO THE CATHEDRAL, "Lohengrin" . . . . . Wagner
7. PRAYER AND INTERLUDE from "Suor Angelica" . . . . . Puccini
8. FINLANDIA . . . . . Sibelius

NOTRE DAME, DEAR NOTRE DAME

9. MARCHE SLAVE . . . . . Tchaikovsky
10. INTERMEZZO . . . . . Carroll
11. SELECTION OF SOUTHERN AIRS . . . . . Bendix

No institution is more thoroughly Bostonian than the "Pops." They date back to the summer of 1885, when the Boston Symphony Orchestra was four years old. This post-winter series of concerts in lighter vein, was modelled on the then popular "Promenade Concerts" of Europe, and likewise named after them. They soon came to be called "Pops" in the vernacular, whether on account of their popularity or of their popping corks has never been established. In any case, the name itself became so popular that it was officially adopted.

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ITALIAN-VERDI PROGRAMME . . . . . **Thursday, June 29**

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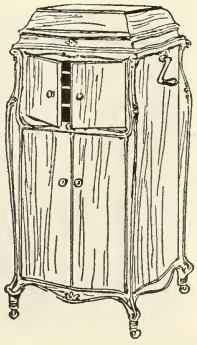

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SATURDAY, JUNE 24, 1922

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FINALE, "Fourth Symphony" . . . . . Tchaikovsky
6. INTERMEZZO . . . . . Crist
7. *RÊVE ANGELIQUE (with organ) . . . . . Rubinstein
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "You may Bury me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobody knows de Trouble I've seen"
10. HUNGARIAN DANCE No. 7 . . . . . Brahms
11. RIDE OF THE VALKYRIES . . . . . Wagner

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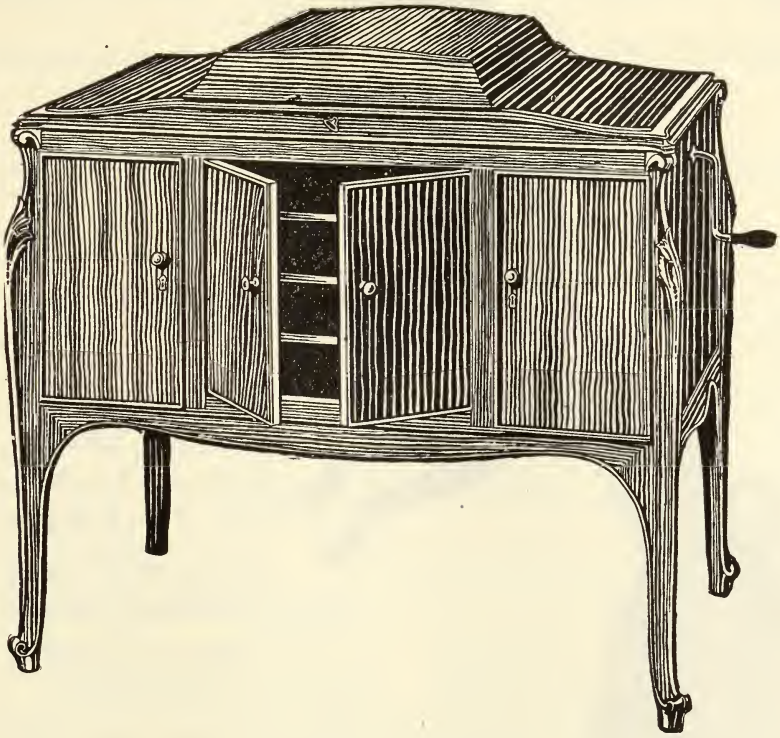

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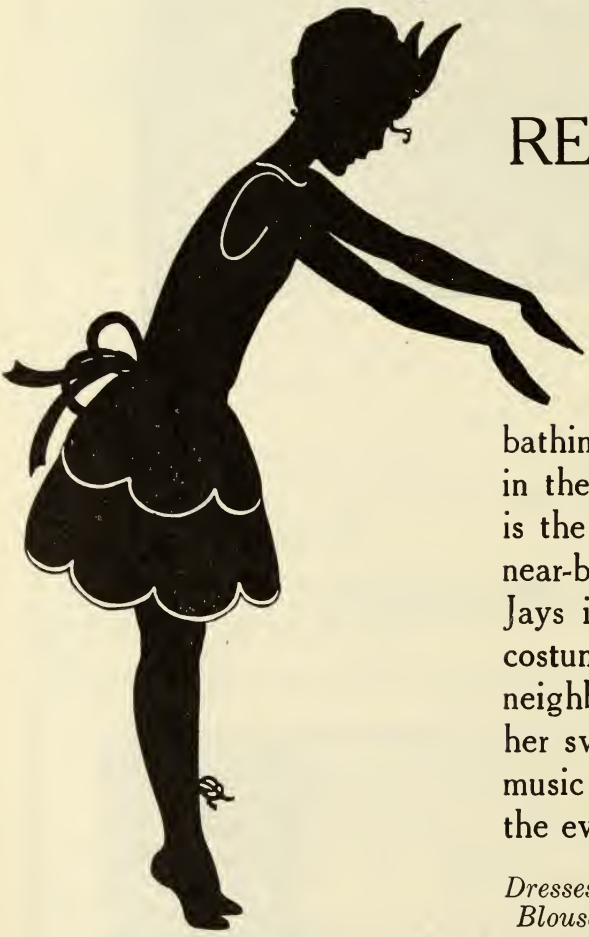

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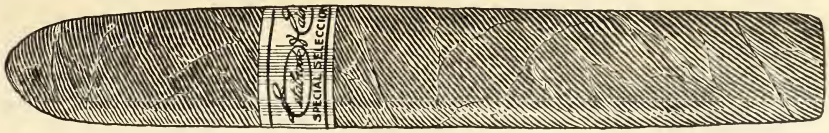

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MONDAY, JUNE 26, 1922

REQUEST NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. EILI, EILI . . . . . Arranged by Agide Jacchia
4. OVERTURE to "Tannhäuser" . . . . . Wagner

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. *LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite . Grieg
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Aïda" . . . . . Verdi
10. RÊVE ANGELIQUE ("Kammenoi Ostrow") . . . . . Rubinstein
11. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

ENCORES: HINDU SONG Rimsky-Korsakov — AVE MARIA . . . . Schubert
TARANTELLE . Jacchia — MINUET . . . . Boccherini
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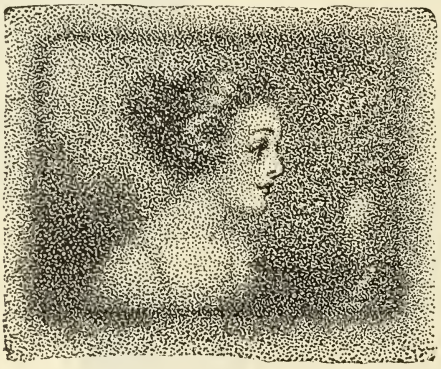

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TUESDAY, JUNE 27, 1922

PROGRAMME

1. CORTÈGE DE BACCHUS . . . . . Delibes
2. *OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. FLUTE SOLO: Andante from Concerto . . . . . Molique
   (Arthur Brooke)
7. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
8. RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "Chocolate Soldier" . . . . . O. Straus
10. LYRIC PIECE . . . . . Ballantine
11. MARCH, "Boston Commandery" . . . . . Carter

*This is the most famous work of Carl Goldmark (1830–1915). It was first performed by the Vienna Philharmonic Orchestra, accustomed, when receiving a new manuscript score, to rehearse it once and vote as to whether it should be performed. Bachrich, a friend of Goldmark, managed to conceal himself in the empty auditorium. "His heart beat violently when it began. When it was over an unusual thing happened: the players broke into loud applause, and the conductor exclaimed, 'There is no need of voting on this!' As fast as his legs could carry him, Bachrich ran to the nearby café where Goldmark was impatiently waiting. He was so out of breath that he could scarcely speak. But he nodded, 'Yes, yes, yes,' and the composer understood and rejoiced."

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WEDNESDAY, JUNE 28, 1922

PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Raymond" . . . . . Thomas
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. *FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet—GUSTAVE PERRET)
7. MARCH OF THE TOYS . . . . . Herbert
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. OVERTURE FROM FILENE SHOW, "Sixes and Sevens" . . . . . Harlow
10. AVE MARIA . . . . . Schubert
    (Solo violin, harp, organ and strings)
11. MARCH, "Cruiser Harvard" . . . . . Strube

*"Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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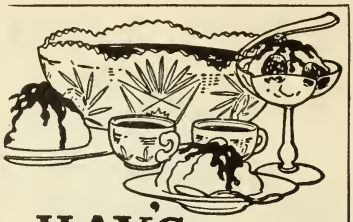

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THURSDAY, JUNE 29, 1922

ITALIAN-VERDI PROGRAMME

1. OVERTURE to "Sicilian Vespers" . . . . . Verdi
2. ARIA OF MUSETTE from "La Bohême" . . . . . Leoncavallo
3. MINUET . . . . . Boccherini
4. *RHAPSODY, "Italia" . . . . . Casella

---

5. OVERTURE to "Jeanne d'Arc"
6. PRELUDE to Act III, "La Traviata"
7. FANTASIA, "Aïda"
8. INTRODUCTION to "Othello" (The Tempest)

} . . . . . Giuseppe Verdi 1813–1901

---

9. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
10. FORLANA from "La Gioconda" . . . . . Ponchielli
11. ITALIAN ROYAL MARCH . . . . . Gabetti

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FRIDAY, JUNE 30, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Miners' Lights" . . . . . Zeller
4. *FANTASIA, "Carmen" . . . . . Bizet

---

5. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
6. SOUVENIR . . . . . Drdla
7. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. You may bury me in the Eas' *b.* Musieu Bainjo
   c. Nobody knows de Trouble I've seen
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE "BALLET OF THE FLOWERS" . . . . . Hadley
   a. Red Rose *b.* Marguerite *c.* Heather
10. AMERICAN PATROL . . . . . Meacham
11. IN THE HALL OF THE MOUNTAIN KING . . . . . Grieg

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimée's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don Jose in the first act; finally the famous Toreador's song from the second act.

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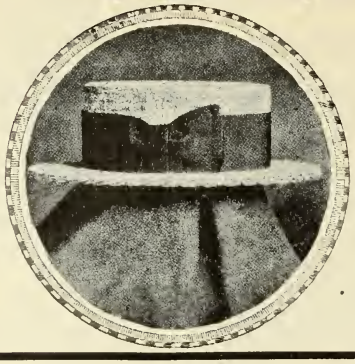

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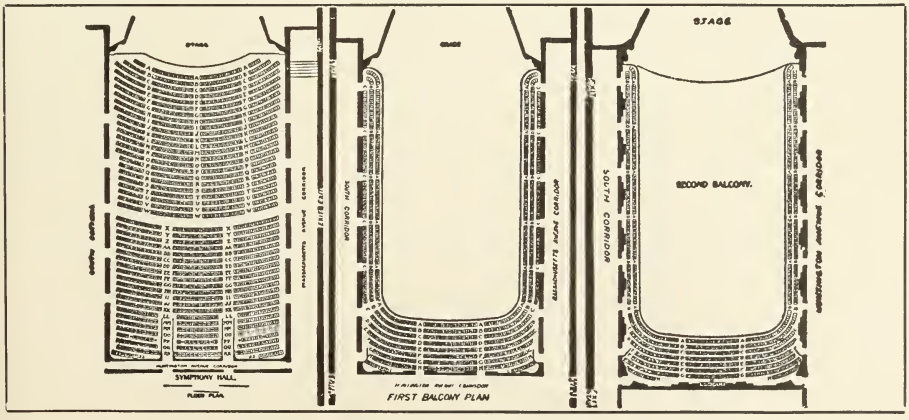

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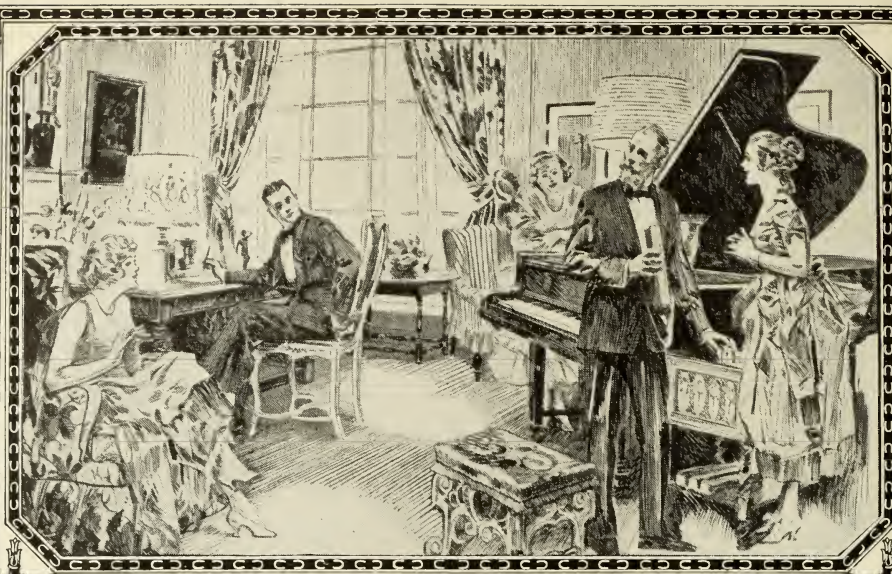

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MONDAY, JUNE 26, 1922
REQUEST NIGHT
PROGRAMME

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GUSTAVE PERRET)
4. OVERTURE to "Tannhäuser" . . . . . Wagner

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
6. *LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite . Grieg
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Aïda" . . . . . Verdi
10. RÊVE ANGELIQUE ("Kammenoi Ostrow") . . . . . Rubinstein
11. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

ENCORES: HINDU SONG Rimsky-Korsakov — AVE MARIA . . . . Schubert
TARANTELLE Jacchia — MINUET . . . . Boccherini
VOLGA BARGEMEN'S SONG — WHISPERING OF THE FLOWERS Blon

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

ITALIAN-VERDI PROGRAMME . . . . . **Thursday, June 29**
REQUEST PROGRAMME TO BE REPEATED . . . . . **Tuesday, July 4**
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TUESDAY, JUNE 27, 1922

PROGRAMME

1. CORTÈGE DE BACCHUS . . . . . Delibes
2. *OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "Artists' Life" . . . . . Strauss
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   The Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
   Surmounted by a Bronze Warrior. Conclusion.
6. FLUTE SOLO: Andante from Concerto . . . . . Molique
   (Arthur Brooke)
   (Accompanist, Albert W. Snow)
7. NOCTURNE, Op. 48, No. 1 . . . . . Chopin-Jacchia
8. RHAPSODY, "España" . . . . . Chabrier

---

9. SELECTION, "Chocolate Soldier" . . . . . O. Straus
10. LYRIC PIECE . . . . . Ballantine
11. MARCH, "Boston Commandery" . . . . . Carter

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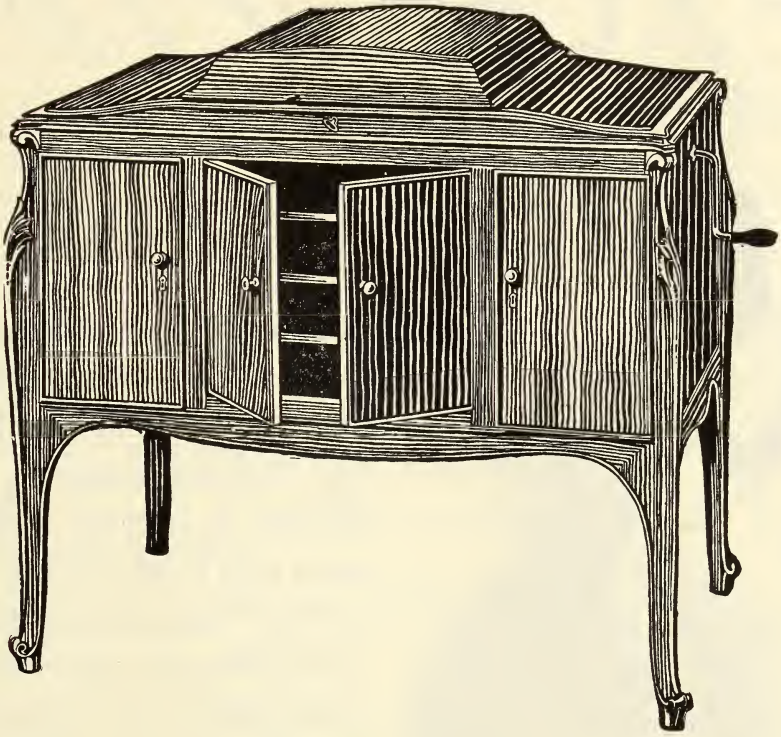

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WEDNESDAY, JUNE 28, 1922

PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Zampa" . . . . . Herold
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. *FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GUSTAVE PERRET)
7. MARCH OF THE TOYS . . . . . Herbert
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. OVERTURE FROM FILENE SHOW, "Sixes and Sevens" . . . . . Harlow
10. AVE MARIA . . . . . Schubert
    (Solo violin, harp, organ and strings)
11. MARCH, "Cruiser Harvard" . . . . . Strube

*"Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

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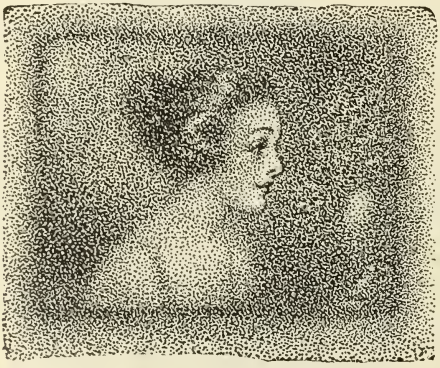

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THURSDAY, JUNE 29, 1922

ITALIAN–VERDI PROGRAMME

1. OVERTURE to "Sicilian Vespers" . . . . . Verdi
2. ARIA OF MUSETTE from "La Bohême" . . . . . Leoncavallo
3. MINUET . . . . . Boccherini
4. *RHAPSODY, "Italia" . . . . . Casella

---

5. OVERTURE to "Jeanne d'Arc"
6. PRELUDE to Act III, "La Traviata"
7. FANTASIA, "Aïda"
8. INTRODUCTION to "Othello" (The Tempest)

} . . . . . Giuseppe Verdi 1813–1901

---

9. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . . Mascagni
10. FORLANA from "La Gioconda" . . . . . Ponchielli
11. ITALIAN ROYAL MARCH . . . . . Gabetti

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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FRIDAY, JUNE 30, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Miners' Lights" . . . . . Zeller
4. *FANTASIA, "Carmen" . . . . . Bizet

---

5. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
6. SOUVENIR . . . . . Drdla
7. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. You may bury me in the Eas' *b.* Musieu Bainjo
   c. Nobody knows de Trouble I've seen
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE "BALLET OF THE FLOWERS" . . . . . Hadley
   a. Red Rose *b.* Marguerite *c.* Heather
10. AMERICAN PATROL . . . . . Meacham
11. IN THE HALL OF THE MOUNTAIN KING . . . . . Grieg

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimée's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don Jose in the first act; finally the famous Toreador's song from the second act.

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SATURDAY, JULY 1, 1922

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. *OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ OF THE FLOWERS . . . . . Tchaikovsky
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. REVERIE (with organ solo) . . . . . Redway–Rissland
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night — Dawn — Sunrise

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi

* "Rienzi" was Wagner's first (and his last) immediate popular success. The budding revolutionist realized that what the public applauded in "Rienzi" was the obsolete operatic conventions which he was ready to leave behind. Consequently, he went his own artistic way, and with the operas that followed—"The Flying Dutchman" and "Tannhäuser"—he made more enemies than friends. Fame came to him late, but was the more complete. At the beginning of the overture, the repeated A of the trumpet, swelling to a full blast, becomes in the opera the call from tyranny to freedom. The fine cantilena which follows in the strings and permeates the overture is the theme of Rienzi's prayer in the last act.

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MONDAY, JULY 3, 1922

RUSSIAN–TCHAIKOVSKY PROGRAMME

1. *POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. HYMN TO THE SUN from "Le Coq d'Or" . . . . . Rimsky-Korsakov
3. MELODY IN F . . . . . Rubinstein
4. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

5. MARCHE SLAVE
6. CHINESE DANCE
7. SONG WITHOUT WORDS
8. FINALE, FIFTH SYMPHONY

. . . . . Peter Tchaikovsky 1840–1893

9. CORTÈGE OF THE SARDAR . . . . . Ippolitov-Ivanov
10. RUSSIAN FOLK SONG, "Kalinka" . . . . . Arranged by Agide Jacchia
11. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

*"To refrain from writing operas," wrote Tchaikovsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go away with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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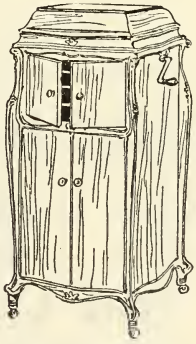

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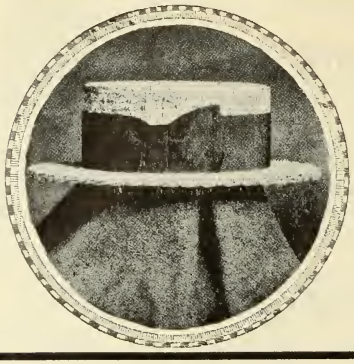

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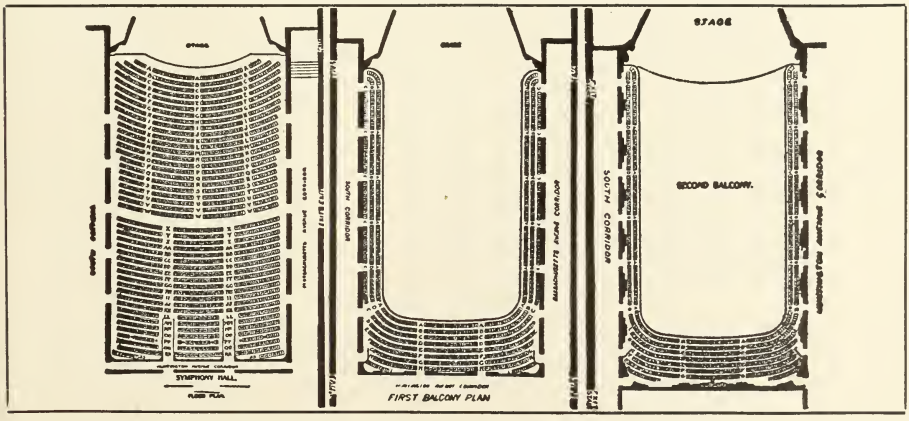

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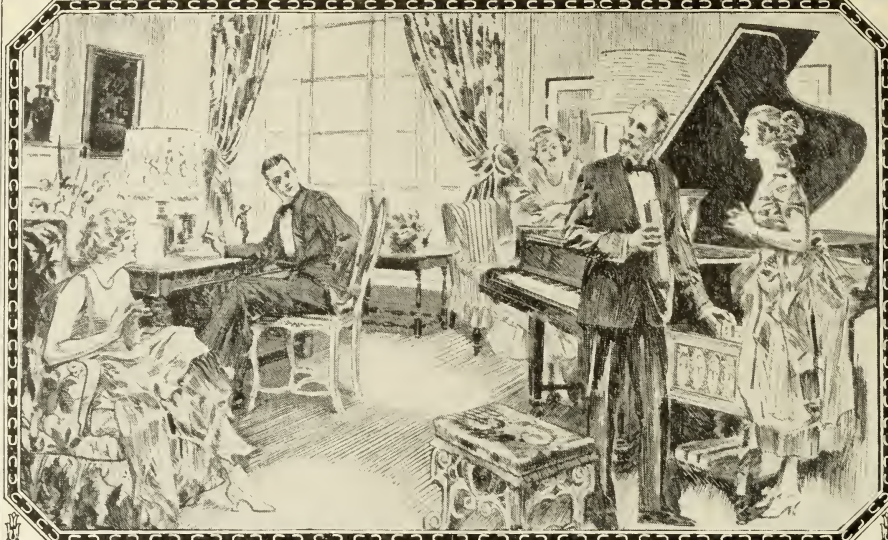

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WEDNESDAY, JUNE 28, 1922

FILENE NIGHT PROGRAMME

1. FRENCH MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "Zampa" . . . . . Herold
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. *FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GUSTAVE PERRET)
7. MARCH OF THE TOYS . . . . . Herbert
8. ROUMANIAN RHAPSODY . . . . . Enesco

---

9. OVERTURE FROM FILENE SHOW, "Sixes and Sevens" . . . . . Harlow
10. AVE MARIA . . . . . Schubert
    (Solo violin, harp, organ and strings)
11. MARCH, "Cruiser Harvard" . . . . . Strube

*"Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. Grieg complied, and subsequently divided the music into two orchestral suites. This, the first, was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony.

RUSSIAN-TCHAIKOVSKY PROGRAMME	**Monday, July 3**
REQUEST PROGRAMME TO BE REPEATED	**Tuesday, July 4**
OPERATIC PROGRAMME	**Thursday, July 6**
CLOSING NIGHT	**Saturday, July 8**

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THURSDAY, JUNE 29, 1922

ITALIAN–VERDI PROGRAMME

1. OVERTURE to "Sicilian Vespers" . . . . . Verdi
2. ARIA OF MUSETTE from "La Bohême" . . . . . Leoncavallo
3. MINUET . . . . . Boccherini
4. *RHAPSODY, "Italia" . . . . . Casella

---

5. OVERTURE to "Jeanne d'Arc"
6. PRELUDE to Act III, "La Traviata"
7. FANTASIA, "Aïda"
8. INTRODUCTION to "Othello" (The Tempest)

} . . . . . Giuseppe Verdi 1813–1901

---

9. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . . Mascagni
10. FORLANA from "La Gioconda" . . . . . Ponchielli
11. ITALIAN ROYAL MARCH . . . . . Gabetti

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material.

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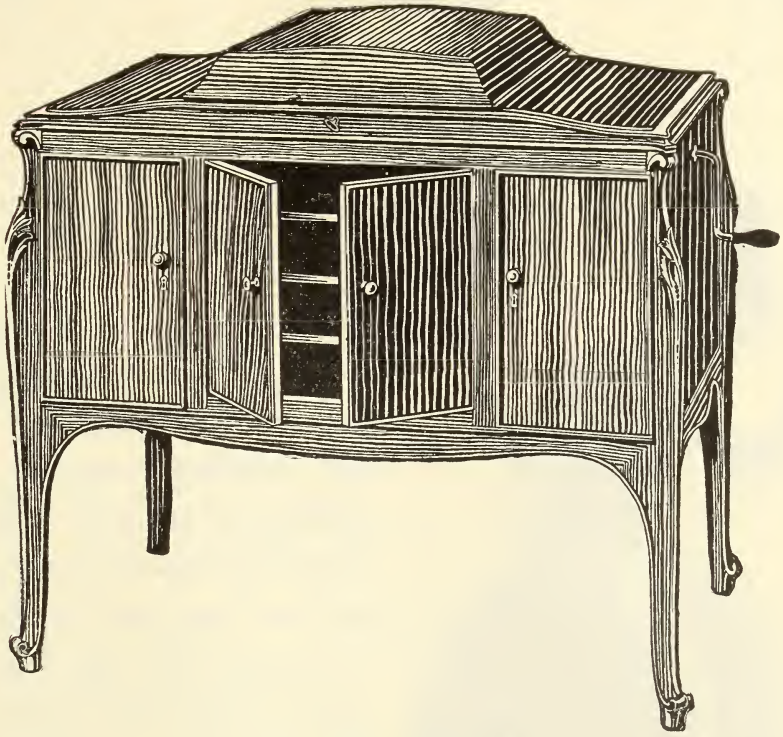

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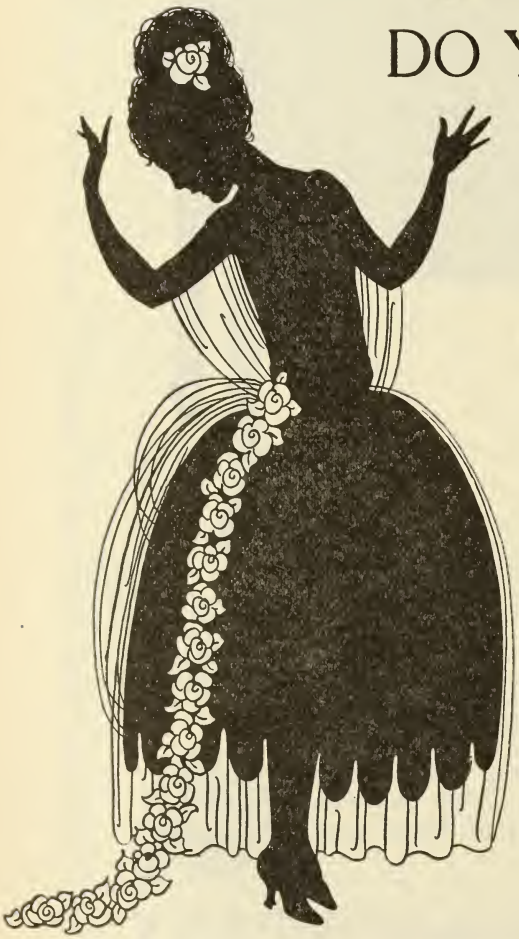

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FRIDAY, JUNE 30, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Miners' Lights" . . . . . Zeller
4. *FANTASIA, "Carmen" . . . . . Bizet

---

5. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
6. SOUVENIR . . . . . Drdla
7. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. You may bury me in the Eas' *b.* Musieu Bainjo
   c. Nobody knows de Trouble I've seen
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE "BALLET OF THE FLOWERS" . . . . . Hadley
   a. Red Rose *b.* Marguerite *c.* Heather
10. AMERICAN PATROL . . . . . Meacham
11. IN THE HALL OF THE MOUNTAIN KING . . . . . Grieg

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimée's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don Jose in the first act; finally the famous Toreador's song from the second act.

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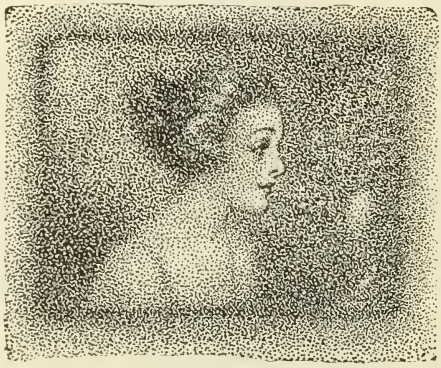

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SATURDAY, JULY 1, 1922

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. *OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ OF THE FLOWERS . . . . . Tchaikovsky
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. REVERIE (with organ solo) . . . . . Redway–Rissland
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night — Dawn — Sunrise

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi

* "Rienzi" was Wagner's first (and his last) immediate popular success. The budding revolutionist realized that what the public applauded in "Rienzi" was the obsolete operatic conventions which he was ready to leave behind. Consequently, he went his own artistic way, and with the operas that followed—"The Flying Dutchman" and "Tannhäuser"—he made more enemies than friends. Fame came to him late, but was the more complete. At the beginning of the overture, the repeated A of the trumpet, swelling to a full blast, becomes in the opera the call from tyranny to freedom. The fine cantilena which follows in the strings and permeates the overture is the theme of Rienzi's prayer in the last act.

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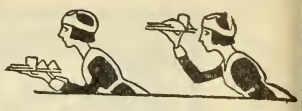

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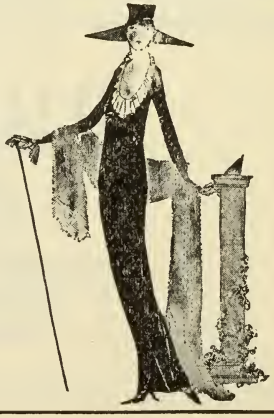

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MONDAY, JULY 3, 1922

RUSSIAN–TCHAIKOVSKY PROGRAMME

1. *POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. HYMN TO THE SUN from "Le Coq d'Or" . . . . . Rimsky-Korsakov
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5. MARCHE SLAVE
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8. FINALE, FIFTH SYMPHONY

} . . . . . Peter Tchaikovsky 1840–1893

---

9. CORTÈGE OF THE SARDAR . . . . . Ippolitov-Ivanov
10. RUSSIAN FOLK SONG, "Kalinka" . . . . . Arranged by Agide Jacchia
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TUESDAY, JULY 4, 1922

REQUEST PROGRAMME (Repeated)

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GUSTAVE PERRET)
4. OVERTURE to "Tannhäuser" . . . . . Wagner

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite Grieg
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Aïda" . . . . . Verdi
10. *RÊVE ANGELIQUE ("Kammenoi Ostrow") . . . . . Rubinstein
11. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

*"Rêve Angelique" is one of twenty-four pieces entitled "Kammenoi Ostrow." Kammenoi Ostrow is a picturesque island on the Neva River. While a guest at the castle of the Russian Grand Duchess Helen on this island, Rubinstein wrote a set of "musical portraits," dedicating one to each of the assembled guests. The character of "Rêve Angelique" suggests that romance was afoot.

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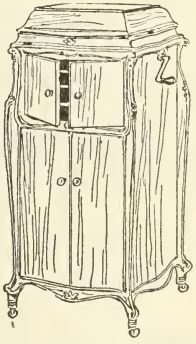

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WEDNESDAY, JULY 5, 1922

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
7. MARCHE MINIATURE . . . . . Tchaikovsky
8. FINLANDIA . . . . . Sibelius

---

9. *INVITATION TO THE DANCE . . . . . Weber-Berlioz
10. ANDANTE CANTABILE . . . . . Storey-Smith
11. STARS AND STRIPES FOREVER . . . . . Sousa

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase. The dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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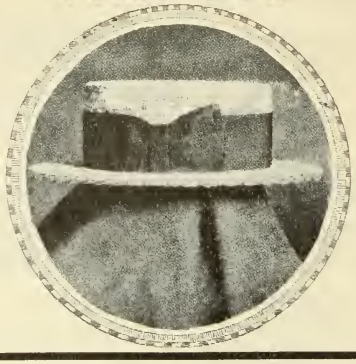

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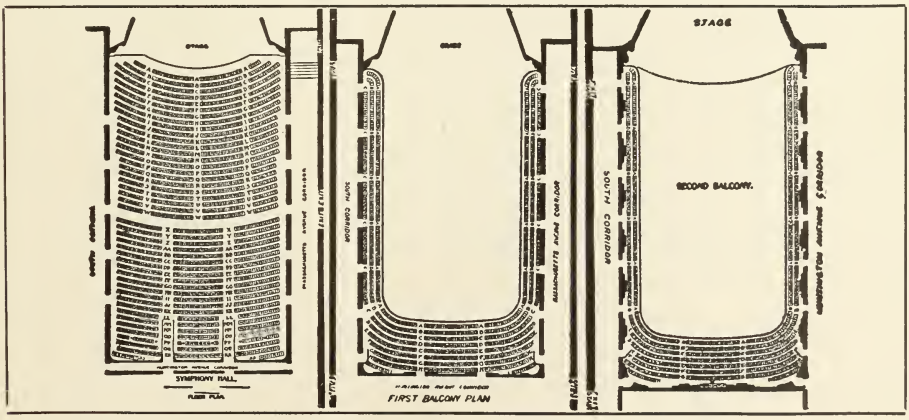

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W. H. BRENNAN, Mgr. G. E. JUDD, Asst. Mgr. A. M. WIGGIN, Treas.

FRIDAY, JUNE 30, 1922

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Miners' Lights" . . . . . Zeller
4. *FANTASIA, "Carmen" . . . . . Bizet

---

5. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
6. SOUVENIR . . . . . Drdla
7. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. You may bury me in the Eas' *b.* Musieu Bainjo
   c. Nobody knows de Trouble I've seen
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE "BALLET OF THE FLOWERS" . . . . . Hadley
   a. Red Rose *b.* Marguerite *c.* Heather
10. AMERICAN PATROL . . . . . Meacham
11. IN THE HALL OF THE MOUNTAIN KING . . . . . Grieg

* "Carmen," which more than any work has made the fame of Georges Bizet, was his last composition, and its initial production, March 3, 1875, occurred exactly three months before his death. The plot was drawn from Merimée's well-known story, and the music borrowed more than one dance from Spain. This fantasia opens with the Toreador music which also introduces the opera. Then comes the music of the street arabs, and the trumpet behind the scene, which announces the change of guard mount. There follows the dance (Seguidilla) with which Carmen fascinates Don Jose in the first act; finally the famous Toreador's song from the second act.

RUSSIAN-TCHAIKOVSKY PROGRAMME	**Monday, July 3**
REQUEST PROGRAMME TO BE REPEATED	**Tuesday, July 4**
OPERATIC PROGRAMME	**Thursday, July 6**
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SATURDAY, JULY 1, 1922

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. *OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ OF THE FLOWERS . . . . . Tchaikovsky
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. REVERIE . . . . . Redway–Rissland
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. HYMN TO THE SUN from "Iris" . . . . . Mascagni

Night — Dawn — Sunrise

---

9. SELECTION, "Sally" . . . . . Kern
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi

* "Rienzi" was Wagner's first (and his last) immediate popular success. The budding revolutionist realized that what the public applauded in "Rienzi" was the obsolete operatic conventions which he was ready to leave behind. Consequently, he went his own artistic way, and with the operas that followed—"The Flying Dutchman" and "Tannhäuser"—he made more enemies than friends. Fame came to him late, but was the more complete. At the beginning of the overture, the repeated A of the trumpet, swelling to a full blast, becomes in the opera the call from tyranny to freedom. The fine cantilena which follows in the strings and permeates the overture is the theme of Rienzi's prayer in the last act.

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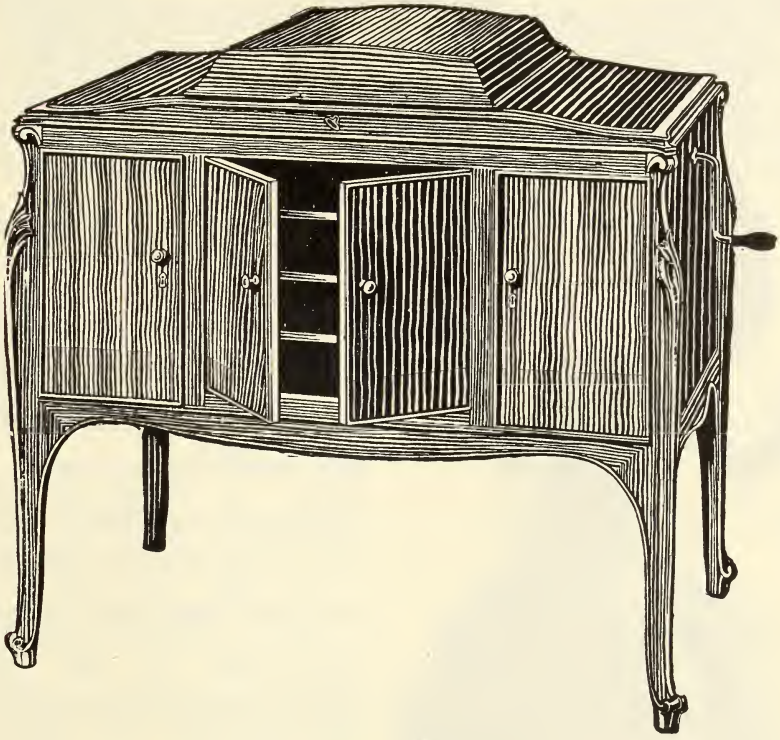

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MONDAY, JULY 3, 1922

RUSSIAN–TCHAIKOVSKY PROGRAMME

1. *POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. HYMN TO THE SUN from "Le Coq d'Or" . . . . . Rimsky-Korsakov
3. MELODY IN F . . . . . Rubinstein
4. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

5. MARCHE SLAVE
6. CHINESE DANCE
7. SONG WITHOUT WORDS
8. FINALE, FIFTH SYMPHONY

. . . . . Peter Tchaikovsky 1840–1893

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TUESDAY, JULY 4, 1922

REQUEST PROGRAMME (Repeated)

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GUSTAVE PERRET)
4. OVERTURE to "Tannhäuser" . . . . . Wagner

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite Grieg
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

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		Brownies*	10		

ICES AND ICE CREAMS

Vanilla	20	Chocolate	20	Strawberry	20
Cherry Sundae	20			Pineapple Sundae	20

Fruit Cocktail with Nabiscos, 30

Select Anchovies with Saltines, 50

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Dr. Swett's Root Beer	bot.	15
Burkhardt's Special Brew	bot.	20
Budweiser	bot.	25
Hildicks Sweet Cider	pt. bot.	30
Burgundy-Mum	bot.	30
POP PUNCH		25

ORANGEADE

Hi-Brow, Sparkling	¼ bot.	15
Ward's Orange Crush	¼ bot.	15

MINERAL WATER

White Rock	¼ bot.	20
Pureoxia, Siphons of Seltzer or Carbonic		25

LEMONADE

Lemonade	20
Soda Lemonade	25
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GRAPE JUICE

Epicure Grape Juice	bot.	20
Meier's White	bot.	20
Theo Nett, Sparkling White	pt. bot.	$1.00

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Cantrell & Cochrane's imported	½ bot.	40
White Rock	¼ bot.	20
Pureoxia	¼ bot.	15
Hi-Brow	¼ bot.	15
San Hyja	¼ bot.	15

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Iced Coffee	20
HOT COFFEE, Individual Pots	20

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Assorted	.15
Attractions, Jr.	.15

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1 lb. Quality	1.00
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Tete-a-Tete	.15
Peppermint Patties	.15
1 lb. Cynthia Sweets	1.50

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Capt. Wright	25
Lucky Strike	20
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WEDNESDAY, JULY 5, 1922

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
7. MARCHE MINIATURE . . . . . Tchaikovsky
8. FINLANDIA . . . . . Sibelius

---

9. *INVITATION TO THE DANCE . . . . . Weber-Berlioz
10. ANDANTE CANTABILE . . . . . Storey-Smith
11. STARS AND STRIPES FOREVER . . . . . Sousa

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase. The dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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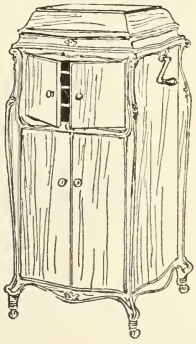

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THURSDAY, JULY 6, 1922

OPERATIC PROGRAMME

1. Coronation March from THE PROPHET . . . . . Meyerbeer
2. Overture to MIGNON . . . . . Thomas
3. Waltz from EUGEN ONÉGIN . . . . . Tchaikovsky
4. *Fantasia, OTHELLO . . . . . Verdi

---

5. Dance of the Hours from LA GIOCONDA . . . . . Ponchielli
6. Intermezzo, CAVALLERIA RUSTICANA . . . . . Mascagni
7. Toreador's Song from CARMEN . . . . . Bizet
8. Prelude to DIE MEISTERSINGER . . . . . Wagner

---

9. Fantasia, LA BOHÊME . . . . . Puccini
10. Meditation from THAÏS . . . . . Massenet
11. Cortège from MLADA . . . . . Rimsky-Korsakov

* Although Verdi composed 26 operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello" and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi showed the influence of Wagner by abandoning the formal undramatic divisions into arias, ensembles, and recitatives, and developing a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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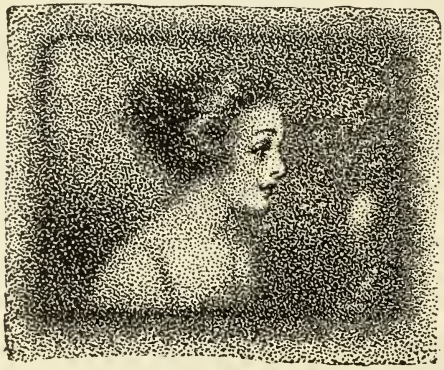

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FRIDAY, JULY 7, 1922

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. *FINALE, FOURTH SYMPHONY . . . . . Tchaikovsky

---

9. CARNIVAL OVERTURE, "Schlaraffiada" . . . . . Mueller
10. WALTZ, "1001 Nights" . . . . . Strauss
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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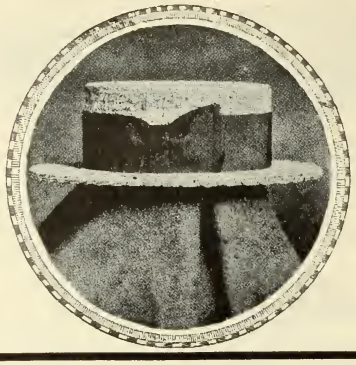

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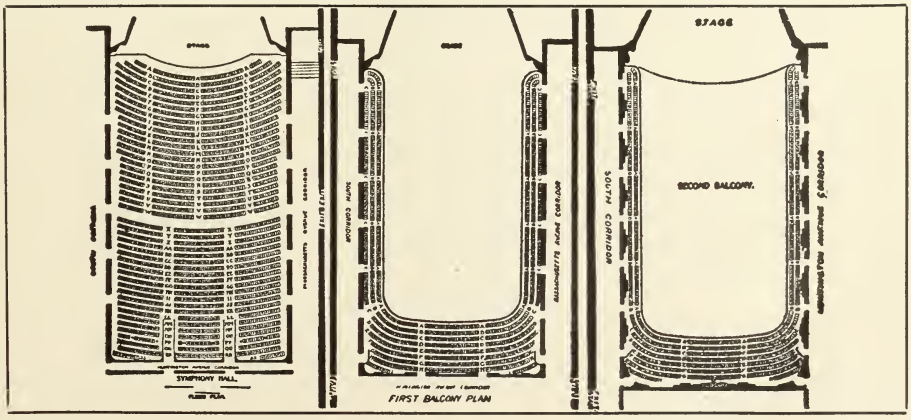

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MONDAY, JULY 3, 1922

RUSSIAN–TCHAIKOVSKY PROGRAMME

1. *POLONAISE from "Eugen Onégin" . . . . . Tchaikovsky
2. HYMN TO THE SUN from "Le Coq d'Or" . . . . . Rimsky-Korsakov
3. MELODY IN F . . . . . Rubinstein
4. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

5. MARCHE SLAVE
6. CHINESE DANCE
7. SONG WITHOUT WORDS
8. FINALE, FIFTH SYMPHONY

. . . . . Peter Tchaikovsky 1840–1893

---

9. CORTÈGE OF THE SARDAR . . . . . Ippolitov-Ivanov
10. RUSSIAN FOLK SONG, "Kalinka" . . . . . Arranged by Agide Jacchia
11. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

*"To refrain from writing operas," wrote Tchaikovsky, "is the act of a hero, and we have only one such hero in our time—Brahms. Such heroism is not for me. The stage with all its glitter attracts me irresistibly." The plot was taken from Pushkin's romantic poem. "Tatiana, in her father's country house, falls deeply in love with a visitor, who is Eugen Onégin. She finally confesses her love in a letter and he slights her confession. The scene of the last act is a ball, with guests dancing to the polonaise. Eugen discovers Tatiana, who is now married, and realizes that he has loved her from the beginning. He tries to induce her to go away with him, and in a dramatic duet she acknowledges that she still loves him, but breaks away, leaving him alone in misery.

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TUESDAY, JULY 4, 1922

REQUEST PROGRAMME (Repeated)

1. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
2. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
3. EILI, EILI . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GUSTAVE PERRET)
4. OVERTURE to "Tannhäuser" . . . . . Wagner

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock
   Surmounted by a Bronze Warrior. Conclusion
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. IN THE HALL OF THE MOUNTAIN KING from the "Peer Gynt" Suite Grieg
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FANTASIA, "Aïda" . . . . . Verdi
10. *RÊVE ANGELIQUE ("Kammenoi Ostrow") . . . . . Rubinstein
11. OUVERTURE SOLFNNELLE, "1812" . . . . . Tchaikovsky

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WEDNESDAY, JULY 5, 1922

PROGRAMME

1. MARCH from "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Morning, Noon and Night in Vienna" . . . . . Suppé
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. POMP AND CIRCUMSTANCE (with organ) . . . . . Elgar
7. MARCHE MINIATURE . . . . . Tchaikovsky
8. FINLANDIA . . . . . Sibelius

---

9. *INVITATION TO THE DANCE . . . . . Weber-Berlioz
10. ANDANTE CANTABILE . . . . . Storey-Smith
11. STARS AND STRIPES FOREVER . . . . . Sousa

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase. The dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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THURSDAY, JULY 6, 1922

OPERATIC PROGRAMME

1. Coronation March from THE PROPHET . . . . . Meyerbeer
2. Overture to MIGNON . . . . . Thomas
3. Waltz from EUGEN ONÉGIN . . . . . Tchaikovsky
4. *Fantasia, OTHELLO . . . . . Verdi

---

5. Dance of the Hours from LA GIOCONDA . . . . . Ponchielli
6. Intermezzo, CAVALLERIA RUSTICANA . . . . . Mascagni
7. Toreador's Song from CARMEN . . . . . Bizet
8. Prelude to DIE MEISTERSINGER . . . . . Wagner

---

9. Fantasia, LA BOHÊME . . . . . Puccini
10. Meditation from THAÏS . . . . . Massenet
11. Cortège from MLADA . . . . . Rimsky-Korsakov

* Although Verdi composed 26 operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello" and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi showed the influence of Wagner by abandoning the formal undramatic divisions into arias, ensembles, and recitatives, and developing a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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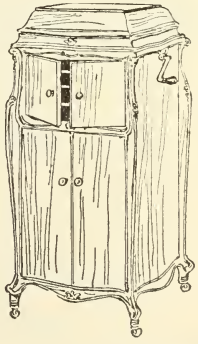

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FRIDAY, JULY 7, 1922

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. *FINALE, FOURTH SYMPHONY . . . . . Tchaikovsky

---

9. CARNIVAL OVERTURE, "Schlaraffiada" . . . . . Mueller
10. WALTZ, "1001 Nights" . . . . . Strauss
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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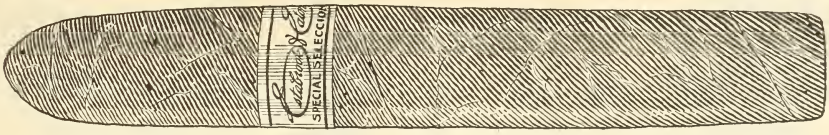

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SATURDAY, JULY 8, 1922

CLOSING NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "La Barcarole" . . . . . Waldteufel
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. RUSSIAN FOLK SONG, "Dubínushka" . . . . . Arranged by Agide Jacchia
7. EN SOURDINE . . . . . Tellam
8. *OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood. *b.* In the Hall of the Mountain King
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz

AULD LANG SYNE

*This early music drama of Wagner did not immediately bring him the fame which, indeed, the world withheld until the close of his long career. He relates how, in a summer resort, he heard a chance bather whistling the theme of the Pilgrims' Chorus. Wagner was joyful in this first intimation that his music was becoming popular. This chorus, which opens and likewise closes the Overture, symbolizes the force of Christianity in struggle with paganism, symbolized in the middle portion by the sensuous strains of the Hill of Venus.

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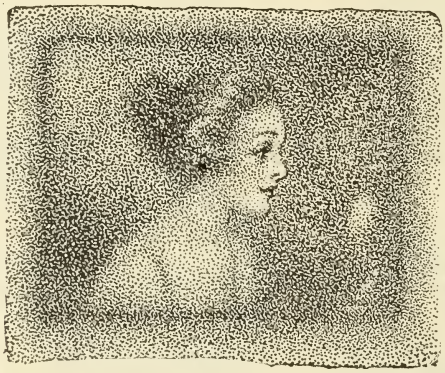

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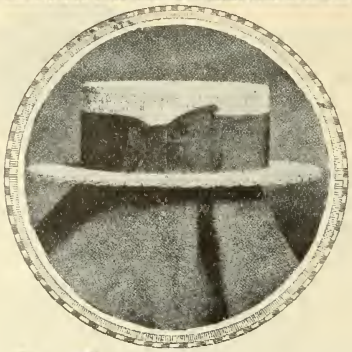

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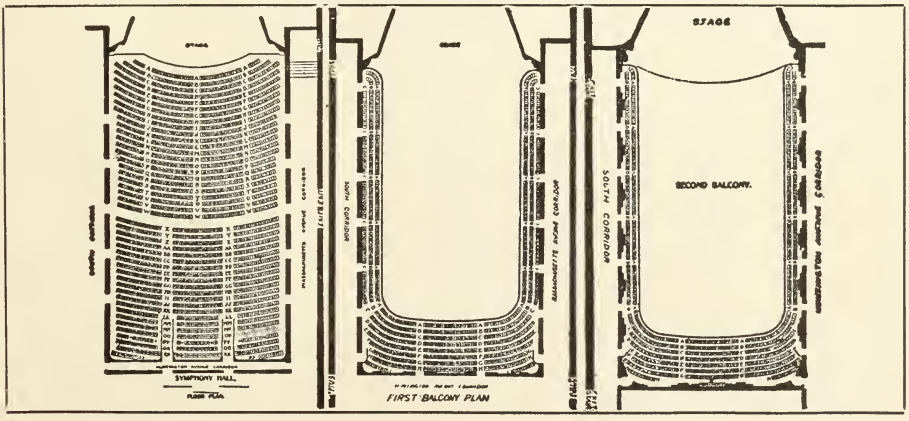

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THURSDAY, JULY 6, 1922

OPERATIC PROGRAMME

1. Coronation March from THE PROPHET . . . . . Meyerbeer
2. Overture to MIGNON . . . . . Thomas
3. Waltz from EUGEN ONÉGIN . . . . . Tchaikovsky
4. *Fantasia, OTHELLO . . . . . Verdi

---

5. Dance of the Hours from LA GIOCONDA . . . . . Ponchielli
6. Intermezzo, CAVALLERIA RUSTICANA . . . . . Mascagni
7. Toreador's Song from CARMEN . . . . . Bizet
8. Prelude to DIE MEISTERSINGER . . . . . Wagner

---

9. Fantasia, LA BOHÊME . . . . . Puccini
10. Meditation from THAÏS . . . . . Massenet
11. Cortège from MLADA . . . . . Rimsky-Korsakov

* Although Verdi composed 26 operas in the years preceding "Aïda," his last three operas ("Aïda," "Othello" and "Falstaff") covered a span of twenty-six years. Beginning with "Aïda," Verdi showed the influence of Wagner by abandoning the formal undramatic divisions into arias, ensembles, and recitatives, and developing a close-knit and fluent style. This "Othello" Fantasia opens with Iago's drinking song from the first act. Then comes the nobly beautiful "Ave Maria" which is Desdemona's last prayer in the bedroom scene before the final tragedy. A passage for the double basses alone, depicting the sinister Othello, is a landmark in orchestration. Then Iago's satanic "Credo," and the final music which describes Othello contemplating his sleeping wife, with the mingled passions of jealousy, love, and sorrow, and the desperate act to which he is driven.

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FRIDAY, JULY 7, 1922

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. SLAVONIC DANCE, Op. 46, No. 3 . . . . . Dvořák
8. *FINALE, FOURTH SYMPHONY . . . . . Tchaikovsky

---

9. CARNIVAL OVERTURE, "Schlaraffiada" . . . . . Mueller
10. WALTZ, "1001 Nights" . . . . . Strauss
11. FRENCH MILITARY MARCH . . . . . Saint-Saëns

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when your hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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SATURDAY, JULY 8, 1922

CLOSING NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "La Barcarole" . . . . . Waldteufel
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. RUSSIAN FOLK SONG, "Dubínushka" . . . . . Arranged by Agide Jacchia
7. EN SOURDINE . . . . . Tellam
8. *OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. FROM THE SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood. *b.* In the Hall of the Mountain King
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz

AULD LANG SYNE

*This early music drama of Wagner did not immediately bring him the fame which, indeed, the world withheld until the close of his long career. He relates how, in a summer resort, he heard a chance bather whistling the theme of the Pilgrims' Chorus. Wagner was joyful in this first intimation that his music was becoming popular. This chorus, which opens and likewise closes the Overture, symbolizes the force of Christianity in struggle with paganism, symbolized in the middle portion by the sensuous strains of the Hill of Venus.

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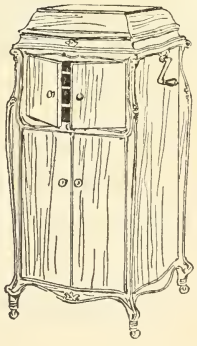

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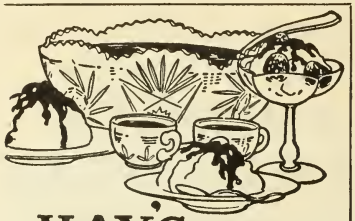

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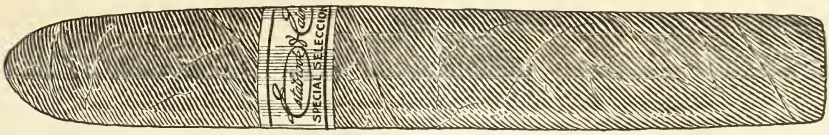

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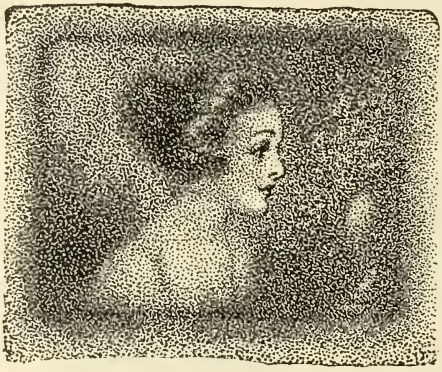

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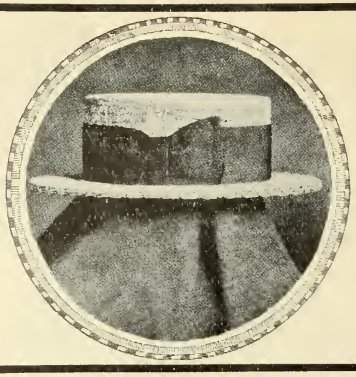

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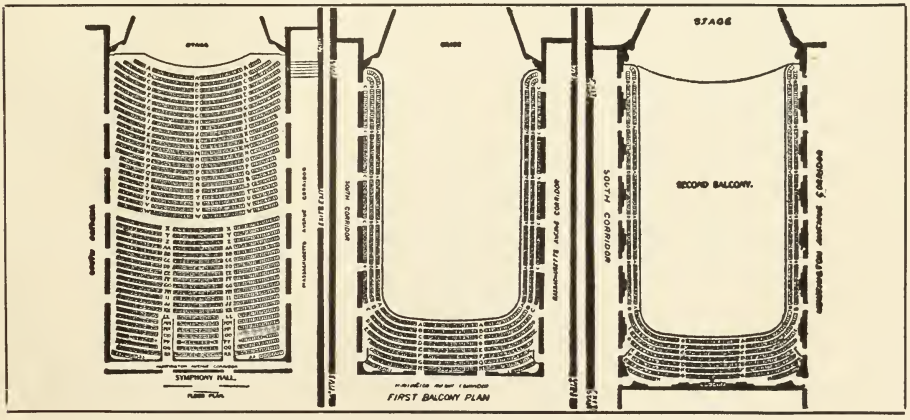

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